

MAY 15, 1949

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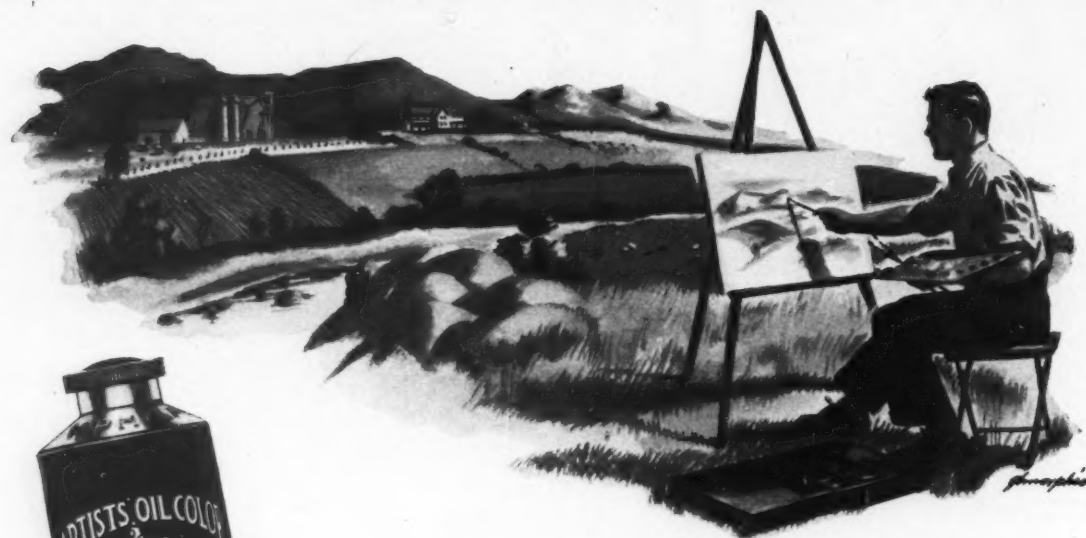
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Sea Episode by Wallace Bassford at Van Diemen-Lilienfeld Galleries. See Page 12

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The Art Digest

Vol. 23 No. 16

May 15, 1949

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Denver Takes Exception

SIR: The Denver Art Museum takes strong exception to the recent article concerning the Rasmussen Collection of Northwest Coast Indian Art at the Portland Museum. The Portland event is not the first permanent collection of American Indian art of the Northwest Coast selected on the basis of aesthetic value.

In 1925 The Denver Art Museum established its American Indian Department for the express and stated purpose of collecting and exhibiting Indian art from an aesthetic point of view. During the past 24 years we have had selections from our permanent collection of Northwest Coast Indian Art on view and have featured long-time loan collections of this type of material along with our own. As a matter of fact, we featured the chief objects from this same Rasmussen Collection from 1942 to 1946, when Mr. Rasmussen, fearful of raids on Alaska, sent the most important parts of the collection to Denver. He was, until his death, one of the Museum's agents for acquiring Northwest Coast material. We now own over 15,000 American Indian art objects and our present rate of growth is somewhere around 1,000 pieces a year.

—OTTO KARL BACH, Director,
 Denver Art Museum.

Compounded Error

SIR: You are mistaken in the statement under the heading "Two New Museums" in your April 1 editorial, giving the impression that the Farnsworth Library and Art Museum in Rockland, Maine, is a converted private mansion. As a matter of fact, it is a very handsome museum building intentionally erected at a cost of more than \$600,000. The building has been praised by architects because of the efficiency of its design from the point of view of adaptation to the functional purposes for which the museum is intended. The director, Mr. James M. Brown III, is doing a remarkable job in integrating the work of the museum with the cultural life of the community.

—F. M. TURNER, New York City.

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Comments:

Rights of Artists

THE NON-ECONOMIC RIGHTS of artists regarding their own creations—even after they have been completed and the check cashed—continues to plague those who would confuse legalistic logic with aesthetics. When an individual or an institution buys the work of an artist, does this constitute no more than the purchase of any mundane object of everyday living—say a radio or an automobile, to be discarded at the whim of the purchaser? Or does acquisition of another's creative effort carry with it a responsibility to the future?

For the average art-minded person the answer is usually affirmatively on the side of the artist. To a greater or less extent, depending upon his scale of living (and most artists not less than brick-layers), the artist's means of visible support is gauged by his professional reputation. To have his mural discarded from a public wall or his picture sold at some obscure auction is quite similar to disbaring a lawyer or cancelling the diploma of a doctor of medicine. It hits the artist where the courts have consistently refused to protect him.

With the possible exception of the famous Brancusi case, I know of no time when the judgment of a work of art was left fairly and safely in the hands of a court of law. Anglo-American law, as we interpret it, has always been loaded heavily on the side of property rights—and under this premise a painting is just another commodity.

As readers of the *DIGEST* know, mural painter Alfred D. Crimi lost his battle when he went to court to protect his rights against Rutgers Church of New York destroying the murals he had painted there after winning a national competition. When the Church changed leadership, Crimi's paintings were erased. Crimi chose to fight—with the usual result; the court decided against the artist. However, I would like to quote part of his letter addressed to me as editor of the *DIGEST*, which backed the artist's side of the argument:

"I would have felt frustrated for the rest of my life had I not fought for what I sincerely believe is an injustice to me and the entire art profession. Legally, we lost the case; morally, however, the victory is ours. The mere fact that we fought at all and stood by our convictions brought out the facts which otherwise would not have been publicly known, and at the same time created an awareness in the minds of the people that works of art are not replaceable objects to be destroyed without consideration of their intrinsic value. This awareness cannot be measured in legal terms, yet it is the kind of stuff that leads to the making of laws. It is law in the making, through custom and usage. . . .

"This may not be the end, as we are considering appealing to a higher court. If and when the time comes, we shall need all the active support we can muster, particularly from those art organizations that refused for one reason or another to take sides, thereby weakening our position by making the issue appear as a personal one between the Rutgers Church and myself, rather than a moral one which should concern every artist.

"This is certainly true of the National Society of Mural Painters, who sponsored the competition and who were afraid that by suing a church would scare potential clients from having murals painted, instead of taking the broader view that by fighting for one's own integrity is in the long-run safeguarding that of others. . . .

"Everyone is, of course, entitled to his personal views, but I do hope by now the facts have reached everyone so that they may properly evaluate the issue at stake. It is only when the artist is able to bargain with the client on an equal plane that he can demand his rights, and the interests of both are protected. With art commissions few and far between, the artist is placed at a great disadvantage and in a strait-jacket of a one-sided contract, resulting in periodic court cases and in which the artist invariably is on the losing end."

Meanwhile, as Crimi was arguing in court for a Christ with a bare chest, the latest case of artists versus officialdom turned up in Kansas through a controversy between the now defunct FWA Art Project and the Salina Post Office. Ever since 1942 a crate of eight Federal murals, done by Harold Black and his ex-wife Isabel Bate had reposed in the post office basement, condemned largely on the circumstantial evidence of photographs. Then Artists Equity wrote to Washington, asking if the time had not come for installation of the murals. The Post Office Department, according to *Time*, passed the buck to Postmaster Robert Pafford, who stated that Salina (pop. 30,000) had the most beautiful post office in the state and had no intention of having it "ruined" by these pictures which are actually decorative, rather conservative works, and in no way could be condemned on a basis of being "too modern" for the audience. The chief objection is that an incommensurate amount of canvas was devoted to portraying the defects of a rich area.

What was one Kansan town's poison became another's meat, when Hutchinson (pop. 31,000), through the agency of Ernest Dewey, president of the Hutchinson Library board, requested that the murals Salina refused even to look at be installed in the proposed new \$250,000 Hutchinson Library. Also, Mr. Dewey asked the American Federation of Arts to assemble a collection of contemporary American art to accompany the eight rejected murals, with the insurance and transit expenses being paid by Hutchinson citizens.

At the moment, the point at issue is if Salina will let Hutchinson exhibit the sight-unseen murals, together with its proposed show of contemporary American painting. To quote Equity President Hudson D. Walker: "Equity's challenge of the government suppression of these murals raises questions of great interest with respect to an artist's right to have his work shown and the public's right to see it without arbitrary censorship."

There, gentlemen, is the issue. Let us hope that the verdict will not be another Munich decision.

Great Bellows for Springfield

IT IS ALWAYS GOOD NEWS when a museum acquires a prime example by a master artist—not just a sketch in order to let his name in the official catalogue. Therefore, the Springfield Museum of Fine Arts is to be congratulated upon its purchase of the internationally famous canvas, *Edith Cavell* by George Bellows (from the widow through H. V. Allison). This is Bellows at his best, proving his superb sense of drama, design and command of draftsmanship. The dramatic scene shows the nurse-martyr being taken from the Prison of St. Gilles to the Tir National for execution during the early years of the first world war. Since its completion in September, 1918, the canvas (reproduced in the Feb. 1, 1939, *ART DIGEST*), has been included in many notable exhibitions in America and Europe; after this, other museums will have to appeal to Springfield if they wish to present a complete survey of one of the nation's greatest painters.

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Paris Newsletter

By Rogers Bordley

THE MOST COMPREHENSIVE exhibition yet offered to the public for its appreciation of the scientific methods used by famous museums in the expertizing of its masterworks was inaugurated in Paris March 18th. It is the Louvre in collaboration with the French Minister of Education to whom we owe this fascinating exposé.

Each of us, at some time, has experienced the lure of the detective, but the world of fine arts has remained an impenetrable inner sanctum to all but a highly restricted group of connoisseurs. We may say here that the use of scientific methods in determining the classification and authenticity of old master paintings is, contrastingly, an ultramodern art, and thus, until quite recently, the public has not been able to acquaint itself with one of the most captivating studies in the art world. Progress in photography, the X-ray, the infra red and ultra violet ray are largely responsible. At the exposition the technical and laboratory methods used at the Louvre are demonstrated at intervals to visitors.

A popular focal point in the display is an X-ray disclosure of a Rembrandt masterpiece, one of his portraits of son Titus. It had never been suspected until the X-ray revealed the secret, that Rembrandt had sacrificed a masterwork in order to paint the beloved features of Titus once again, for clearly exposed, we discover an underlying painting of a woman caring for a child in a cradle, a tender, charming work. Since we know that the portrait of Titus was painted after Rembrandt no longer made easy sales of his works, may we not deduct that the paternal feelings of the ageing Rembrandt and the economic stress under which he found himself, prompted the sacrifice of a picture which he had vainly hoped to sell?

The life of Van Gogh is to be filmed by a French company and for years the scenario writer, Autant-Lara, has been desperately looking for a man capable of sustaining the role of Vincent. It seems that in Paris several artists roam the streets hoping to live the life of their solitary idol on the screen. But Monsieur Autant-Lara has not yet found his man.

A monumental work on Degas by P. A. Lemoisne has appeared recently. It is said that it will take its place among the most celebrated monographs.

During the month of May the Petit Palais will house a collection of contemporary engravings which will include the most varied number of schools ever to be shown.

A.F.A. Convention

The American Federation of Arts will hold its fortieth anniversary convention at the Art Institute of Chicago on May 17 and 18. Two important sessions will be on Religious Art in the Modern World, with Philip Adams of Cincinnati serving as chairman, and Television and the Visual Arts, led by Hudson Walker of Artists Equity.

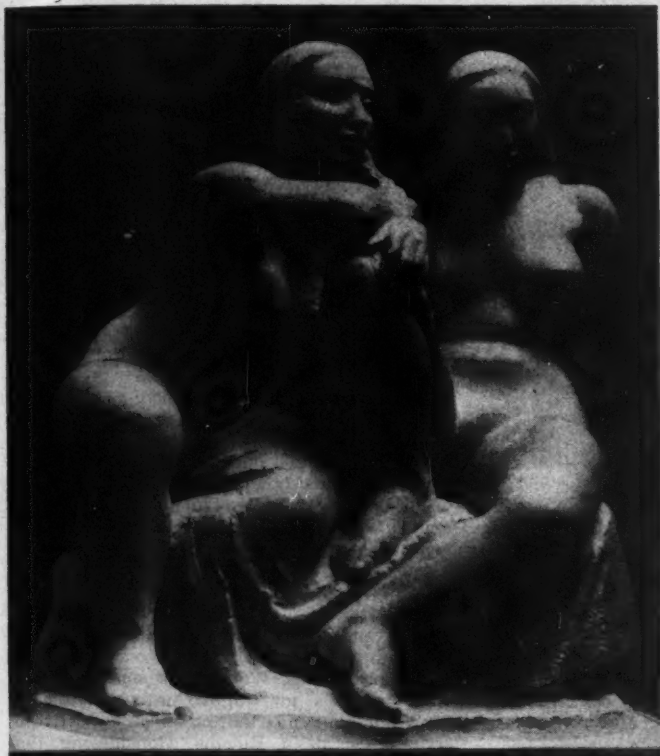
The Art Digest

THE ART DIGEST

Vol. 23 No. 16

The News Magazine of Art

May 15, 1949



Gemini #1: MALDARELLI



Menades: ZADKINE

Philadelphia's Third Fairmount Park Sculpture International

By Dorothy Drummond

THE THIRD SCULPTURE INTERNATIONAL, on view in the gardens and rotunda of the Philadelphia Museum of Art and presented by the Fairmount Park Art Association as basis for selection of sculptors to create the remaining historical groups of the Ellen Phillips Samuel Memorial on the East bank of the Schuylkill River, is an exhibition of trends in which extremes meet.

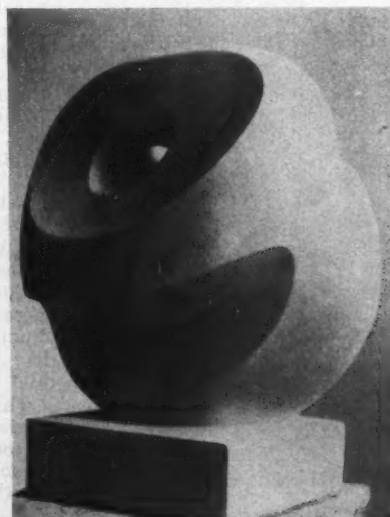
The modern sculptor, for instance, thinks in terms of form either exceedingly fat or exceedingly thin. New materials such as steel, cast stone and plastics; new mental and emotional stimuli (the atom, radar, supersonic flight) all combine to change experience and experiments in form as well as methods of expression. Humans and animals, once all important as source material for the sculptor, though still dominant, are paced by growing concern with abstract ideas. In consequence, the concept of sculptural form as it existed twenty-five years ago has undergone radical change.

Unique as an international clearing house in the field, the third big show staged by the Fairmount Park Art Association (previous Internationals were in 1933 and 1940) includes 216 American and 32 foreign pieces culled via photographs from 400 American and 65 foreign submissions. Since sculp-

tors are more or less forgotten men in contemporary art so far as commissions and sales are concerned, the importance of an exhibition offering \$45,000 in commissions and another \$20,000 in purchases can scarcely be overemphasized.

The rare opportunity for the Amer-

Helikon: BARBARA HEPWORTH



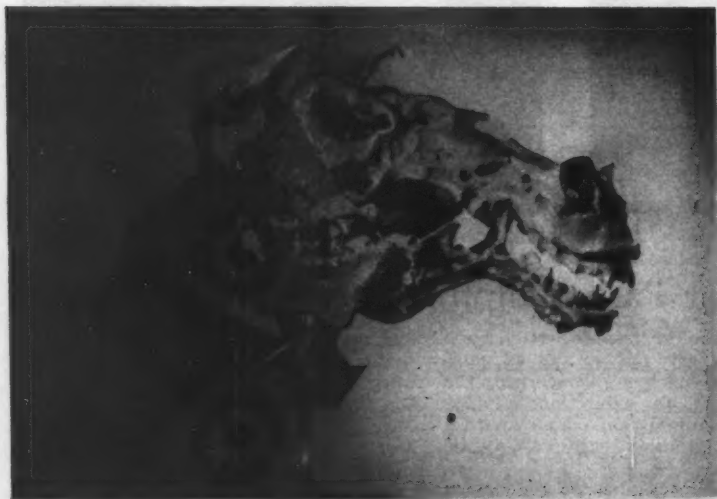
ican sculptor to compare his work with that of Europeans, however, is narrowed considerably by the small number of entries from overseas. The Western Hemisphere, including the U. S., Mexico and Brazil (nothing from Canada), is so much better represented that any comparisons or contrasts between its sculptural output and that of England and the Continent must be made on insufficient evidence. Sparse European participation rests, doubtless, on two inescapable facts: the physical, mental and emotional exhaustion of war-torn lands, and the prohibitive cost of shipping.

If one may judge on the basis of foreign work exhibited, European sculptors fall into two main categories: those who have suffered and show it, and those who, whether they have suffered or not, are trying to pick up pre-war threads. With the latter group the spirit of George Kolbe seems ever present. Again generalizing, the work of sculptors in North and Latin America reveals a physical vigor lost to the old world, where, like Walter Linck of Switzerland (represented by a thread-thin *Don Quichotte*) and Marino Marini of Italy (by an equestrian, *Cavalière*), the minds of men dwell with bitterness or weariness on the lot of their fellows. The Marini *Cavalière*, in the enervation of its figure and the

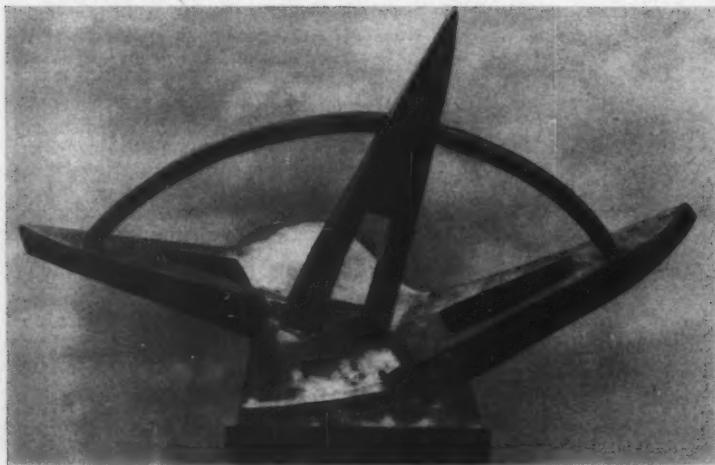
May 15, 1949



Cavalière: MARINO MARINI



Spectre: JUAN NICKFORD



Ascending Space: G. L. K. MORRIS

strange droop rather than lift of the entire composition, symbolizes the reaction of a stunned generation.

Three important contributions executed especially for the International had not arrived at the time of the opening. They are Brancusi's huge stainless steel *Gallic Cock*, Henry Moore's contribution in stone (temporarily, his large *Elmwood Figure* is pinch-hitting) and Alexander Calder's *Mobile*. All three, of course, are eloquent of new experimental vigor to be felt pulsing through the exhibition as a whole.

Giving scale to the outdoor section are four heroic portrait statues of foreign generals who served in the American Revolution. Completed for the Reilly Memorial, these figures, *General Lafayette* by Raoul Josset, *General Richard Montgomery* by J. Wallace Kelly, *General Pulaski* by Sidney Waugh, and *Baron Von Steuben* by Warren Wheelock will, at the close of the International, be erected on the various terrace levels that lead from the Museum down to the Schuylkill River. As a group the generals are impressive.

The trend away from realism has exerted effect on the portrait statue without cancelling it out. Sidney Loeb's *Abraham Lincoln*, for example, uses the slim, tall rectangle of the body as a pedestal for the serious, carefully detailed head; while Archipenko's *Columbus* is a study in mass and weight rather than the usual costume research job. Impressive, also, is the wind-blown, realistic *Walt Whitman* by Jo Davidson.

Eloquent of the "fat" trend in contemporary sculpture is one of the most ambitious of all the entries, *Wounded Woman* by Bernard Reder, a multigure interweaving of heavy female nudes heroic in size, with the buxom zest of a Rubens. Considering the International as a whole two form concepts stand out. One deals with compact, solid forms; the other with forms developed by an opening up of spaces. Stone, and, occasionally wood are favored materials for compositions of the former trend; metals for those of the latter, with technical interest in direct use of steel or in the hammering or cutting of thin metal sheets.

The mother and child theme recurs again and again in compact compositions that range from purely elemental flow of a circular mass in *Earth* by Mark R. Sponenburgh, to pieces in which form emerges in varying degrees, although it may never be released completely from the mother mass. In this spirit are groups by Nina Winkel, Glenn Chamberlain, Ann Wolfe, Joseph Z. Henlet and Humbert Albrizio. Also following a massed technique are compositions by Donal Hord (*Spring Stirring*), Jean de Marco (*Clown*), Mario Cooper (*Cycling Primates*), and English sculptor, Barbara Hepworth (*Helikon*, a spherical abstraction). Even in Jose de Creeft's *New Being* the sculptor purposely allows his figure to remain imprisoned in the slim rough stone.

Although Koren der Harootian's *Rebellious Slave* could not have been expressed so powerfully in anything but stone, it seems less dictated and controlled by its chosen medium. And there are other sculptors who, like Oronzio Maldarelli, seem to feel form first in clay.

That American sculpture may be on the verge of a spiritual renaissance is suggested in innumerable groups and figures religious in subject matter, and embracing work by Charles Umlauf, Carl Schmitz, K. George

[Continued on page 29]

Modern Decoration

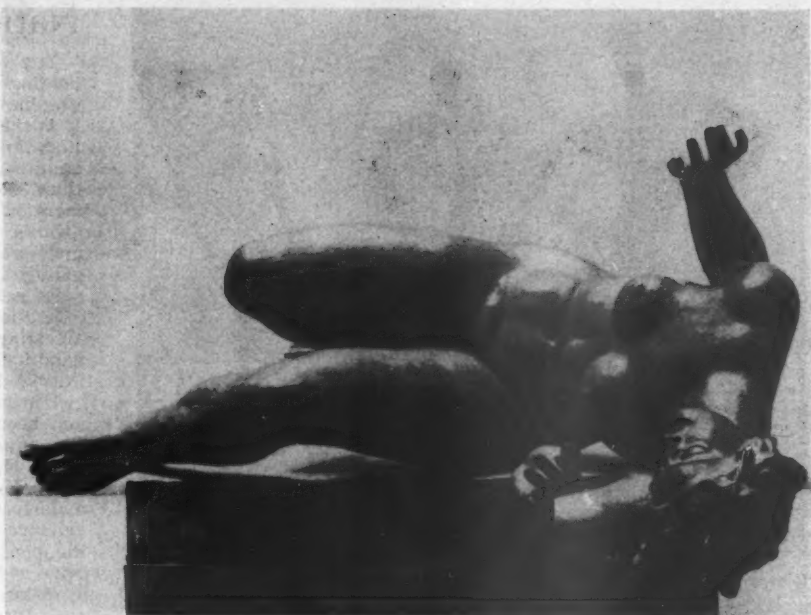
THE BUCHHOLZ GALLERY is showing Ascher panels designed by Matisse and Henry Moore, together with sculptures and drawings by both artists and some small panel paintings by Leger and Miro. They make an interesting selection for in nearly all the works the emphasis is on modern decoration and problems of space and shape relations.

Most newsworthy are the Ascher panels, printed on linen for wall hangings and issued in limited editions of 30. Surprisingly, the Matisse works (*Océanie-Le Ciel* and *La Mer*) are pale: white, cut-out-like abstract figures are imposed on a tan background. They have charm and grace. The Moore panels are unmistakably his: one *Reclining Figure* and *Standing Figures*, rich in color, and monumentally designed.

The bronzes by Matisse, executed from 1907-1930, may surprise some for their elongated forms, if not for their sensual elegance and charm. *Standing Nude* of 1910 and a slender 1914 *Serpentine* are outstanding, as are Matisse pen drawings illustrating a volume of Ronsard. The sculpture by Moore includes the justly famous *Family Group*; small in size, big and enduring in concept; a study for the *Elmwood Figure* and a number of handsome reclining figures. Moore's drawings, all but one made in 1948, reveal a change. Similar in pose and outline, the figures appearing in them now are decorated with lines simulating carving or natural wood patterns, a device this reviewer will have to get used to. (Thru May 28.)

—JUDITH KAYE REED.

Standing Nude: MATISSE
At Buchholz



The River: ARISTIDE MAILLOL

Modern Displays Best Acquisitions Group

FOR ONCE, this reviewer has nothing but admiration for the new group of acquisitions, just installed on the main floor and in the garden of the Museum of Modern Art. This time there are none of those little inconsequentialities and oddments that have, so frequently in the past, raised questions—and eyebrows—as to the Museum's collecting policy—if any.

Largest and most glittering stars in a first rate cast are Matisse's huge *Red Studio* (1911) and the heroic-sized falling female nude by Maillol, called *The River*, shown here for the first time. No newcomer, the tremendously handsome, rusty *Red Studio* made its American debut at the 1913 Armory Show, traveled to Boston and Chicago, then returned to France until last year when it was shown in the big Philadelphia Matisse show. A companion piece, as lavender as this one is red, is in Moscow's Museum of Western Art.

The fate of *The River*, Maillol's last great work, was changed by the war. She was originally intended to symbolize the abolition of war, stabbed in the back, as a monument to pacifist Henri Barbusse. The dagger was removed when she changed her name and purpose, but the falling pose remained the same. Whether intentionally or not, the Museum has made an amusing installation. The abandoned *River* is haughtily surveyed by the equally heroic standing woman by Lachaise, looking ever so full of conscious virtue.

The headless, striding creature called *Unique Forms of Continuity in Space* was the magnum opus of Futurist Umberto Boccioni, in which he fully achieved his objective, motion in bronze. He also achieved stylishness comparable only to the creations of Kurt Seligmann. *The Fitting*, a large oil by Francisco Borès, also considered his most important work, is carried out largely in greys and blacks, and accomplishes a plastic design with flat patterns.

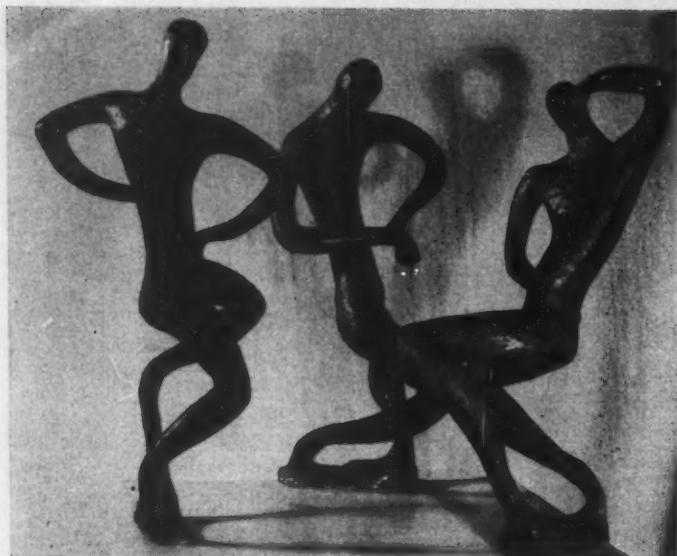
A very informative De Stijl group includes an oil by Mondrian, one by Fritz Glarner, and an oil, a gouache sketch, three drawings and two photographs of sketches by Van Doesberg which show how a cow became completely non-objective.

Other works, excellent of their kind, are Jankel Adler's fierce-eyed *Two Rabbits*, a large oil; Herbert Ferber's spiky lead *Portrait of J. P.*; an airy, unusually well-contained oil on paper by Jackson Pollock; Vlaminck's Fauve *Mont Valérien* and an ebony *Torso* by Zadkine.

A word of gratitude is in order, particularly to Mrs. Simon Guggenheim, who provided the fund which bought the Matisse and the Maillol. The Adler was the gift of Sam Salz, and the Zadkine given by Mrs. Maurice J. Speiser in memory of her husband. (Until July 17.)—JO GIBBS.

Unique Forms: BOCCIONI





Water Sprites: SHEILA BURLINGAME. Peabody Prize



Open Pumpkin: GRACE BORGENICHT. Droge Prize



Pattern for Rain: CHARLOTTE LERMONT. Barston Prize

National Association Show

THE NATIONAL ASSOCIATION OF WOMEN ARTISTS is holding a showing of oils, watercolors, sculptures, graphic works, in the National Academy Galleries. It is this association's fifty-seventh annual exhibition, and has much both in quality as well as quantity to commend it. In an exhibition of more than 350 items, space forbids anything but casual mention of some of the high spots. As for the prize awards, they appear baffling, although a few are understandable. The motives governing such prize giving are, probably, far more complicated than mere esthetic considerations.

In the section of oils, some figure pieces prove arresting both for technical surety and imaginative handling of material. Among them are Gigi Ford Pucci's *The Sleeper* (prize winner), depicting a girl in bed, face buried in pillow, only black hair and brown shoulder showing above the bedding. The gay patterning of the quilt and the cool austerity of the walls make pleasing contrast. Also, Greta Matson's *In the Studio*, in which a girl with nude torso is seated, the warm tones of her flesh enhanced by a fold of deep red drapery, while the bent head and finely modelled shoulders receive a delicate play of shadow. *The Bottom Step*, by Edith Morehouse, presents yet another girl with nude torso seated on the stairway, her blue skirt catching notes of red from the stair carpeting. *Mal de Pays*, by Gene Alden Walker, is an outstanding work; the turbaned, dark-skinned woman placed against a roseated glow that accents the sadness of her handsome face.

Other excellent figure pieces and portraits are by Celia Schwebel, Rosamond Bouve, Ella Jack, Edith R. Abbott, Marian K. Haldenstein, Ethel B. Schiffer, Lillian Cotton, Ann Cole Phillips, Leonebel Jacobs.

From many able landscapes a few must be cited: Theresa Bernstein's animated *Town Landing*; Charlotte Lermont's abstraction, *Pattern for Rain* (prize winner); the romantic *Back of Beyond*, by Mary Elenor Hewitt; Naomi Lorne's *Winter Chores*, actually distilling an atmosphere of cold; the nice patterning of the round tables in *Outdoor Cafeteria*, by Anna Duer Irving; Margaret Lowengrund's stark grimness of a factory street, in *Winter*; the purity of color and clarity of design in *Harbor*, by Frances deF. Stewart; the clash of gay colors in *Portugee Hill*, by Dorothy Lubell Feigin and canvases by Vera Andrus, Ruth Forbes, Doris B. Kreindler, Edith Stockman, Marion Traver, Gladys Mock.

Still lifes and flower pieces, though not numerous, are arresting. Marie Boveri Cantarella's *Pumpkin Leaves* possesses not alone technical perfection to commend it, but also a fine sensibility in its arrangement and color pattern. Flower pieces and still lifes that made impression are by Claire E. Wade, Ariane Beigneux, Dorothy Ochtmann, Stella Hensch, Mary K. Karasick, Aimee Schweig, Selma Oppenheimer.

The sculpture as a whole is somewhat negligible, although there are some notable exceptions such as Doris Caesar's attenuated figure, *Child*; the distinctive portrait, *Giovanni del Campo*, by Ethel P. Hood. Also Madeline Park's delightful little *Colt*; Helen Wilson's rhythmic *Circle of Mother and Child* (somewhat suggestive of Henry Moore) justifiable prize winner; Sheila Burlingame's *Water Sprites*, another commendable prize award.

Watercolors occupy a large section of the showing and cannot be commented upon adequately. Grace Borgenicht's *Open Pumpkin* (prize winner and good choice) has admirable textures of lush flesh spilling out seeds and hard rind; *Laguna Beach*, by Nancy Ranson is provocative in perspective and sharp color contrasts; the arresting version of childhood, *Backyard Affair*, by Sylvia Bernstein, is delightful. Frances C. McQuillan's *Pink Sofa* and Beulah Stevenson's handsome still life are further noteworthy.

—MARGARET BREUNING.

International Watercolors

IT IS A FORTUNATE POLICY to limit foreign representation in the biennial International Watercolor show at the Brooklyn Museum. This fifteenth exhibition, limited to three invited countries outside the U.S.A., has that unconfused progressive aspect which comes naturally when the choice is Belgium, Cuba and Mexico and the papers chosen are as spirited and modern as those countries afford. It is gratifying to report, moreover, that this country stands on its two feet in a competitive showing of magnitude and new trends. Over a hundred make the balance on either side, although at this writing a share of the Cuban paintings were still missing in transit; only a few strong watercolors shouldered the reputation of that country in place of the 26 works still absent.

It must be said that Mexico has the least to offer. It almost seems as if her best artists are resting between revolutions. *Lying in Wait*, by José Chavez Morado, is symbolic of a somnolence of purpose and a dearth of subject, compared to the fiery pictures of yesteryear. Orozco himself has retrogressed to a realistic manner of colored drawings, almost pretty, in *Pause* and *Ballet*. The chrysalis painting of Carlos Merida, *The Departure*, comes closest to the former penetration of Mexican minds in art, and the vigorous color and pattern of Otto Butterlin are comparable in *Interior*. But lost is the stimulation of heroic interpretation, and with it, the drama we expect from Mexico.

Our guest Belgium, with space around the great entrance hall of the museum, has a fine showing. Every one of the seven large Jan Cox gouaches are generously expansive and rich, as *Vezelay at Night* and the appealing *Manager of the Cemetery*. Jean Brusselmans constructs with fine understanding, especially in *Lilacs* and the monumental, muralesque *Peasants*. The bloodless women, surreal and pensive, of Paul Delvaux, related to French rococo in effect, are hauntingly reposed in *Woman at the Temple*, one of the deepest in detailed allure. Like simplified stage-sets, Rene Magritte's *Voice of Blood*, *Savor of Tears* and *Century of Patience* have that inner quietude and significance of something about to take place; Marc Mendelson, in pale design, contributes a *Virgin and Child*; Louis Van Lint and Edgard Tytgat complete a handsomely representative group.

United States watercolors of the moment are, in general, big-patterned and abstract-minded. Charles Burchfield is the rare exception among the moderns, who has gone illustrative and almost black and white in his large-sized *The Star*, while Ben-Zion's *Thistles* have a lightness of touch. Nicolai Cikovsky gives an ordered bigness to *Watermelon Still Life* and there is detachment in Minna Citron's *Tensions*. *Wharf Objects at Santa Barbara* is carried out in Ralston Crawford's most clean-cut economy; Raphael Gleitsmann's red sky gives spontaneous glow to *No Despair*; William Kienbusch's *Gong Buoy* sounds a big note.

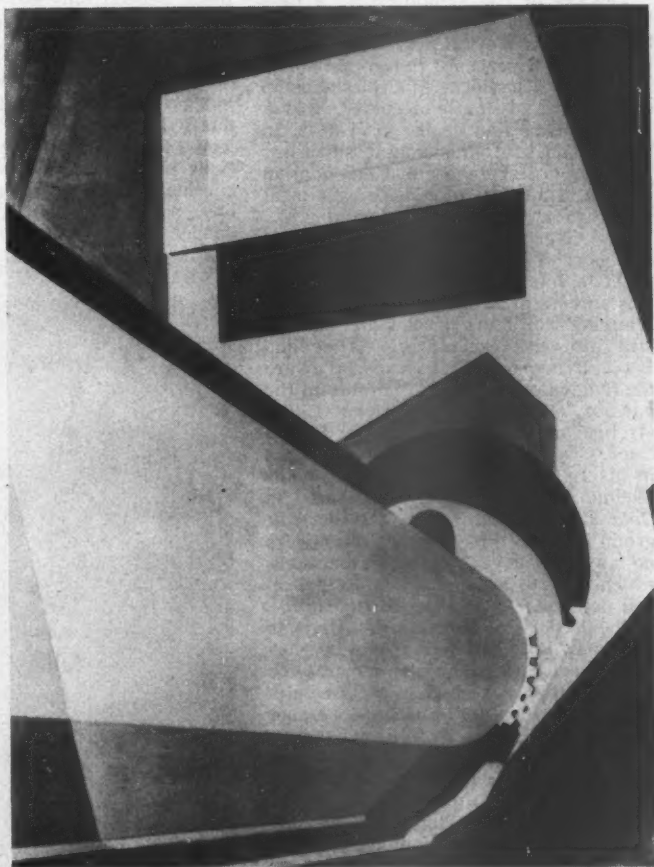
Color superbly belies the decadent undertone of Zerbe's *Variation on a Theme by Cranach*, enhances the decorative aspect of Chris Ritter's *Fish Heads*, and makes William Thon's *Trees in Sicily* one of the finest renditions in the show. Amusing concepts by Ben Shahn in *Vanity* and Weldon Kees' *Amused Bird*, *Revolving Figure* by Felix Ruvolo which actually revolves by attenuated formations, add contrast, as well as Mitchell Jamieson's vitalized urchin in *Pasquales' Vision*, Marin's *From Outer Sand Island*, and paintings by Elizabeth Olds, I. Rice Pereira, Prestopino and Siporin. (Until June 19.)

Although there were few Cuban representatives, the several on exhibition are full of character. Mention should be made of the stylized and brilliant *Metamorphosis* by Mario Carreño and the typical strength in color and pattern in the group as typified by Luis Martinez-Pedro, whose *Nanigo Symbols* is one of the most interesting papers in the show. Wilfredo Lam's two watercolors are characteristically elongated and symbolic of the universal past and present in contemporary design. (Until June 19.)

—MARGARET LOWENGRUND.



A Century of Patience: RENE MAGRITTE



Conduit: CHARLES SHEELER



Mrs. Draggot: CARL GAERTNER

Cleveland Presents Its 31st May Show

ATTAINING THE AGE OF THIRTY-ONE YEARS has no dampening effect on the May Show of the Cleveland Museum of Art, current through June 12. A jury made up of Charles Nagel, Jr.; John O'Connor, Jr., and Olin Dows accepted 1,764 objects by 447 artists, but the show has much to recommend it besides bigness. A number of old-timers, such as Wray Manning, who, as in several other years is a record-breaking prizewinner, are full of vigor, while the younger artists, particularly the watercolorists, bring liveliness to the show.

Feature of the exhibition, in a case by itself, is the gold box in translucent enamel by Kenneth Bates, first recipient of the new Horace E. Potter Memorial Award for Excellence in Craftsmanship (Mr. Potter, recently deceased, was a noted worker and dealer in crafts). In design and craftsmanship it surpasses anything a Cleveland artist has done in enamel, a medium of considerable local importance.

Carl Gaertner's Cape Cod scene, *Mrs. Draggot*, won the first landscape prize. A little muted in color, it represents this successful artist at his best. Wray Manning won firsts in oil figure and oil still life with *Bouquet for Alice* and *Fruit Arrangement*, plus a special award for five watercolors. Also notable in the various oil classes are Dean Ellis's strange and haunting *Evening*, *Pigeon Cove*; Joseph Jankowski's use of light in his religious subjects, and the color technique used by Marco de Marco in *Gold Town Decadence*. The portrait group is small this year and there were no awards above honorable mentions, which went to Eileen Ingalls, Rolf Stoll and newcomer Alexander Musiyshuk.

The first prize in sculpture went to the *Portrait of Pierre de Craon* by Norman Poirier, another newcomer, who also received a second in wood sculpture, a classification in which Sol Bauer deservedly was given the first honor.

In the enormous watercolor section, Jack Burton won first place with three landscapes. Also full of punch are the papers of Frank Wilcox, the dashing landscapes with Oriental suggestions by Viktor Schrekengost and the emotional work of Richard Gosminshi. Schrekengost

was given the first award in ceramic sculpture, in which category Edris Eckhard and Thelma Frazier Winter also contributed admirable work.

Three veterans of all May Shows are represented, George Adomeit by a seascape, William Eastman by a patterned painting of the Southwest, and Henry Keller by his inspired watercolors of the Pacific, which he continues to paint from his new home in San Diego. On the job too, for her thirty-first year, is Mrs. Paul Smith, Shepherd of Sales for May Shows, and whose devotion to them, second only to that of Director Milliken, deserves its own laurels.

—M. K.

American School and College Awards

The two gold medals awarded annually by the American School and College Association "for unusual contributions to art consciousness in the daily curricula of our schools and colleges," have been given, this year, to M. Grumbacher & Co., and to David O. Selznick.

Pierre de Craon: NORMAN POIRIER



Vivacious Oils

POETIC IN APPROACH are the atmospheric paintings of Wallace Bassford, currently on view at the Van Diemen Galleries. Last seen in New York in 1944, his lyrical studies of lush flowers and delicately drawn women have won acclaim in the East as well as in his native Midwest.

Bassford paints sensitive, dream-like women in soft pastel colors on backgrounds containing strange shapes such as harps and broken ruins. His world is a world of fantasy and though at times his quick imagination gets out of rein and his compositions tend to become cluttered, generally they display a controlled vivacity that is both festive and charming. Bassford's palette is fresh and vibrant and his airy effects are achieved by finely delineated contours rendered on thick impasto.

Sea Episode (see cover) is well realized with its lilting color and moving design. Also satisfying is *Gull A'Wing*, an intensely alive and well ordered depiction of a woman sitting in front of a building of ruins with gulls flying overhead, lending a definite poetic note.

Bassford is not strictly a subjective or mood-painter; he is a well known portraitist and his depiction of Mrs. William Randolph Hearst, Jr., is extremely realistic.

We were disappointed to find only two watercolors, as Bassford possesses facility in handling this medium, exemplified here in his fresh impression of a street in Provincetown. (Thru May 27.)—MARYNELL SHARP.

Wilmington Annual

THE WILMINGTON SOCIETY of the Fine Arts is solving the award problem in its own way by asking each of its jurors to pick what he considers the painting most worthy of honor. Used as basis for judging work submitted to the 1949 Delaware Watercolor Exhibition, the procedure eliminated compromise in prize giving, and, whether for credit or blame, marked each award with the name of the artist giving it.

The jurymen, James Kirk Merrick, Henry Gasser, and Dong Kingman chose respectively as the three honor watercolors to receive equal (\$50) awards: *Circus*, a gouache by Bayard Berndt, *Nicholas*, a watercolor by Andrew Wyeth, and *Squall*, a watercolor by C. S. Zunker. The second prize of \$35, and the honorable mentions are the result of joint jury action, the former going to *May Apples* a watercolor by John McCoy, and the latter to *Little W. 12th Street* by Ruth Holden and *Branch Line* by Mary Larcher. Also awarded jointly were \$15 best print prizes, given to *Sunday Concert*, etching and aquatint by Julia Andrews, with honorable mention to *Indian on Pueblo Roof*, a lithograph by Lily Converse; and a \$15 best drawing prize to *Time So Fleeting*, a scratchboard drawing, by Lamont Starr.

Prizes were offered by Lamont duPont Copeland, the Wilmington Society of the Fine Arts, and Constance Moore, Director of the Wilmington Art Center. (Until May 29.)

—DOROTHY DRUMMOND.

Regarding Boston

By Lawrence Dame

BOSTON:—Plenty of hearts are aching over the Institute of Contemporary Arts' show called "New England Painting and Sculpture, 1949." It's easy to see why. Seven hundred artists of all schools were invited through Artists' Equity and seven Yankee museums to send entries. Three hundred did. And the harvest was 59 paintings and nine pieces of sculpture at the Institute. Moreover, a jury of five, chosen by the vote of those entering the show from a list of candidates offered by Artists' Equity, obviously turned cold shoulders to conventional trends in favor of modernism. Waldo Peirce was among the rejects, and he a Yankee, too!

Not that there is anything shocking about the display. It is a fiesta of experimentation—on a scale I had forgotten existed in New England—but the general purpose is serious and the techniques displayed are more often than not handled in fine fashion. There is talent there, no doubt about it, and if some of the conventionals were barred, perhaps they ought to ask whether they're saying enough through their work in opposition to surrealism, expressionism and the abstract. At any rate, this time the Institute can sit back and say that even if extremism has invaded its sanctum, it has done so through connivance of other sponsors.

Howard Gibbs' figure piece, concerned with ghost or skeleton forms, won first prize in painting and is chiefly important for nice handling of texture and color. Second prize went to Kenneth Campbell for a convolution of writhing forms which say nothing except that he handles red very well. The third prize award to Lawrence Kupferman is merited. Kupferman has been working for more than a year, outside the field of story pictures, to let oil mixed with water trace meaningful, decorative patterns in blobs and runs on his canvases.

John Bergschneider, who has had success with his sculpture show at Boris Mirski's, won first award for a carved stone mask in the primitive manner, as though it came from a Maya tomb. Nathan Abiskhairoun came in second with a mother and child, a nice bit of carving. George Aarons, who served on the jury, offered a very solid block of marble carved with utmost simplicity into a suggestion of mother and child.

Skimming through this show, it was impossible to overlook James Apostle's whimsical oil, filled with recumbent, bright-eyed birds listening in a field; Bernard Chaet's unconventional version of a Spartan room; Giglio Dante's dreamy mother and child; Thomas Fransioli's hyper-realistic study of a primly delineated church and rock; Kahlil Gibran's emphasis on texture in work with oils; Garabed der Hohanessian's arrangement of concentric lines to suggest floating lilies; Omer Lassonde's imaginative, nostalgic Victorian room with a wraithlike figure serving tea; Carl G. Nelson's stained glass effects in an Annunciation based on abstraction.



Canandaigua Outlet, Oaks Corner: ARTHUR DOVE

Dove Makes Posthumous Watercolor Debut

WATERCOLORS BY ARTHUR DOVE, at the Downtown Gallery, mark the first occasion of an exhibition of his work in this medium that has ever been given in this city. It is a retrospective showing, reaching from 1929 to a period shortly before his death in 1946 and covers not so much a wide range of subjects as sensitive perceptions of the actual essence of visual experiences. Dove may well be hailed as a pioneer in abstract painting, having exhibited it forty years ago and continuing to experiment and develop it both in oils and watercolors.

It would be difficult to plot a continuous line of divergence in these watercolors from recognizable facts of the world down to the exquisite, glowing abstractions, executed in his last year. For an early paper, *Wind* is a complete abstraction of swirling movement, while *Car*, painted two years later, re-

veals a definite basis of realistic form with distortions that give the paper animation. The many paintings of sun and sky and sea are among the most impressive items, showing how close he was to these phases of nature and how unflinchingly he extracted their elementary character in fluid washes and a few linear strokes.

The fertility of the artist's invention is attested in this large exhibition by the marked variations on almost the same themes. Someone once complained that Monet was "but an eye." In a sense Dove was but an eye, yet an eye that not only responded to the shapes and forms and colors before him, but also to a mystical, poetic significance in them. Color seems to answer mood in these works, expressing the emotional reaction of the artist to each particular subject. For that reason black and white reproduction can not afford any adequate idea of the harmony between the idea and its expression through delicate, yet soundly sustained color.

Abstraction has become the *dernier cri* of the moment. Yet one wonders, in viewing this distinctive exhibition, if many of its contemporary practitioners have any clear idea of its real significance. We have all seen imitations of Dove's work, and know how lamentable and ineffective they are. Not only is Dove the "old master" of abstract art, but his original and imaginative gifts defy mere imitation, in his development of a personal idiom of artistic language exactly consonant with his conceptions. (Through May 21.)

—MARGARET BREUNING.

Warrior: BERGSCHNEIDER
1st Sculpture Prize, Boston Institute



Louisiana Corrects Us

We were gently corrected in our statement that Minnesota expects to have the only state supported art program in the U.S. by the state of Louisiana, represented by Mr. Jay Broussard, director of the Louisiana Art Commission. Its business is to "sustain and promote all forms of artistic activity in and of the state of Louisiana," to act in an educational capacity, encourage state artists, and maintain a gallery. The commission has sponsored numerous successful shows and travelling exhibitions.



As the result of the generosity of a group of Detroiters, the Detroit Institute of Arts was the recipient of the very fine Murillo reproduced above. The painting, *Flight into Egypt*, was executed in 1648, one of the last pictures before the artist's change to the calido or warm style. In 1938 it received a place of honor in the London Museum's exhibition of seventeenth century paintings, and director of the Institute Richardson has called it "a fine example of a great master. The scale and quality are rarely seen in America." The painting was purchased through French and Co. from a descendent of the original English owner.

Morgan Library Surveys a Quarter Century

THE PIERPONT MORGAN LIBRARY is marking its first quarter-century with a retrospective exhibition of its treasures, in honor of its first director, Belle da Costa Greene, to whose scholarship and unwearied devotion the Library owes much of its present position as a world institution. This exhibition includes illuminated manuscripts, old book bindings, early printed books and rare editions of later ones, as well as drawings, prints, autograph manuscripts, letters and documents.

Yet aside from those rarities that cause connoisseurs' eyes to protrude and their mouths to water, there are innumerable delights that anyone can enjoy without specialized knowledge. So many items reflect the character and customs of bygone ages that it is like touching fingers with the past to view them. There is fascination in the 14th century French *Indulgences*, so large that one wonders if the sins they condoned were in proportion. Many of the illuminated manuscripts convey knowledge suited to their epochs, such as the 16th century English *Ordinances of Chivalry*, explicitly defining the duties of knighthood; or the Turkish 16th

century treatise on astrology.

The colorful records of Marco Polo's incredible adventures or the handsomely decorated *Chronicles of Froissart* are history "without tears."

Among the arresting items is a manuscript, *The Four Gospels*, in Latin, 12th century, containing large miniatures of the Evangelists with their appropriate symbols. A charming *Chansonniere Provençal*, Italian 13th century, is adorned with gay figures and amorous symbols that stem from poetic legends.

While it is impossible to comment here upon the drawings or graphic work, Blake's pencil drawing, *The River of Oblivion* cannot be by-passed in its amazing power of rendering eerie imagination in concrete terms. Nor in the splendid group of Rembrandt's etchings, can one omit to pay tribute to a First State of *Death of the Virgin*, which attains a magnificence of impression that renders it unforgettable. Since this casual review can not give any appreciable idea of the wealth of this collection, the writer can only echo the invitation once given for salvation, "Come and taste and see." (Through July 23.)

—MARGARET BREUNING.

Braden Collection

ANYONE TRAVELLING through Peru and Chile would be tempted to make a collection of fine Spanish ecclesiastical and domestic art. All through Lima, Arequipa and Cuzco the beautiful carved Colonial doorways, iron grills and church decorations are fascinating reminders of an older civilization which blended with the still more ancient art of the Incas at the time of the Spanish Conquest of South America. A collection of such examples garnered by Mrs. William Braden has recently been acquired by the Brooklyn Museum. It is now splendidly displayed in the permanent collection for which the Museum has pioneered: an unusually excellent group by a collector of judgment.

Massive tables and cabinets and altar pieces are included from Peru; among them a travelling altar, richly primitive, with its religious scroll painting. Traditional, ornamental versions of St. Sophonia and the Virgin of Cocharcas are present, as well as sculpture of members of the Holy Family. Damasks from Chile and Peruvian tapestries, silver from Ecuador and a Bishop's throne complete the collection which well represents the colonial period in history between 1600 and 1800. (Through September 11.)—M. L.

New Hampshire Artists

The New Hampshire Art Association has opened its ranks to new members, prior to the annual meeting and complete plans for summer exhibition. Artists native to the state, or who work there in the summer, may make application to Omer J. Luneau, 23 Auburn St., Concord, N. H.

Hunting Scene (Peru, 18th Century)
ARTIST UNKNOWN



Haitian Renaissance

EXCEPTIONALLY VITAL AND SIGNIFICANT is the second New York exhibition of contemporary Haitian paintings currently shown at the Haitian Art Center. Twenty-five paintings by Philomé Obin, Haiti's foremost artist, and his students who represent the present "renaissance" of painting in the Black Republic are exhibited.

Not only are the works realistic and provocative, but they reveal an originality and native inventiveness that make it difficult to believe that not until recently has any graphic or plastic art of value been produced on this mysterious island, since the days when the French colonists stamped out African crafts.

Until Obin arrived, with his fierce drive and capacity to interpret his daily world grounded on a mystical heritage with strange, unworldly implications, this creative urge lay dormant. But with his discovery in 1944 by Dewitt Peters, Director of the Centre d'Art at Port-au-Prince, the revival of painting in Haiti began and has steadily flourished.

Obin's depictions of historical events and life in Cap Haitien, rendered in furniture varnish on masonite, contain a beautifully controlled austerity and poetic purity in their formalized patterns. Especially striking is the highly emotional *Crucifixion of Charlemagne Peralte* with its clean, pure color and tragic overtones; the intense religious feeling found in the composition portraying Peralte's funeral is also notable.

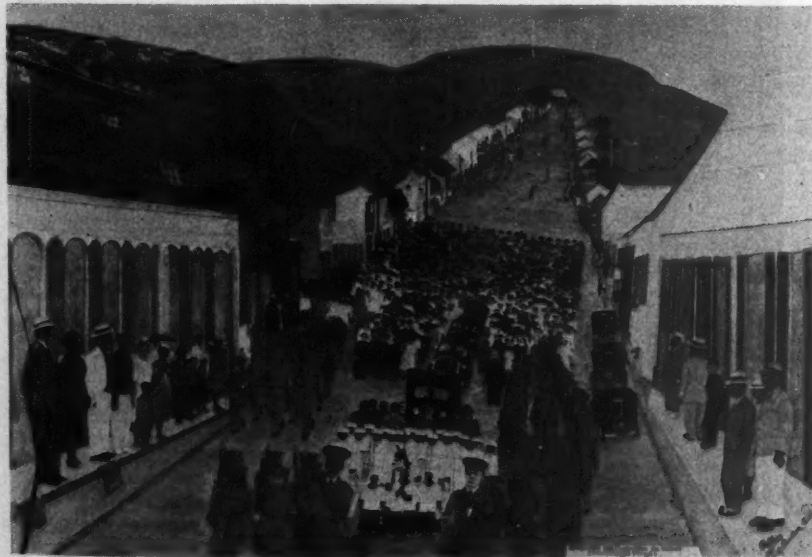
In the section devoted to his students, the strongly composed *Two Personages* by the Voodoo priest, Robert St. Brice, is exceptional as are the works of Castera Bazile, Wilson Bigaud, and Toussaint Auguste. (Through May 27.)

—MARYNELL SHARP.

Dorr Bothwell Given Fellowship

Dorr Bothwell, San Francisco artist, has been awarded the 1949 Abraham Rosenberg Travelling Fellowship. Miss Bothwell is en route to France where she will study sculpture.

The Funeral of Charlemagne Peralte: PHILOMÉ OBIN



Eleven Eggs: CHANNING HARE

A Range of Channing Hare's Craftsmanship

CHANNING HARE'S PAINTINGS, at the Grand Central Galleries (Fifty-seventh Street), range through "straight" portraiture, figure pieces and still lifes. In all the work the artist displays finished craftsmanship in the surety of his touch and the careful definition of forms. In his portraits, the masculine sitters seem to be imbued with a vitality that is often lacking in his feminine subjects, who appear to have a static pose and frequently a mask-like face.

James De Vries, a man in a vehemently colored shirt, is seated with hands outspread on his knees. The vigor of the whole presentment is heightened by the old master, dark background. In *Blue Shirt*, the article of costume is negligently draped around the shoulders of a man with a soundly developed torso; near him on a table a bottle,

glass and pipe add further suggestive items of his vigorous character.

In *Peggy Thomas, Model* (anyone will recall her in the attractive *Mirror, Mirror*), the young woman is seated in profile with a mass of blonde hair cascading from her head, while all the various paraphernalia of decor incident to her profession are scattered about her in apparently casual, but in reality most skillful, arrangement. It is a vivacious and original presentation. Another figure that merits commendation is *Anita*, a little colored girl, seated on the floor, grasping a toy. An ingenious delight seems to radiate from her happy face, illumining the whole canvas.

A number of handsome and imaginative still lifes include: *Eleven Eggs*, a design of delicately textured oval forms heaped together; the profusion of shapes and colors in the overflowing *Work Basket* and the ingenious design of lines and forms of *Leaves and Wire*. (Until May 20.)—MARGARET BREUNING.

William Thoeny Dies

William Thoeny, Austrian artist who came to this country in the 30s, via Switzerland and Paris, died in his apartment at the Barbizon-Plaza Hotel after a cerebral hemorrhage. He was 61.

A modern expressionist, Thoeny founded several experimental "Secessions" groups while still in Austria. His paintings were exhibited all over Europe, and he also illustrated books by Balzac, Dostoevski, Lagerlof, Poe and others, and contributed cartoons to *Jugend*, the German magazine. After coming to this country he held exhibitions at Galerie St. Etienne and Knoedler. His works are in the Metropolitan Museum, Pennsylvania Academy, De Young Museum and the Encyclopaedia Britannica collections as well as many public and private collections abroad. Surviving are his widow, Mrs. Dorothea Thoeny, a brother and a daughter.



Forms #1: FRANCIS FOSTER
At Artists Gallery



Supersonic: AUGUSTUS PECK
Seen at the F.A.R. Gallery



Excursion: JOSEF PRESSER
At RoKo



Street in Oslo: KRAUSKOPF
At Feigl Gallery



The Mad White Nun: SALARRUE
At the Barbizon-Plaza



Self Portrait: ADELINE KENT
At Betty Parsons



Europa and the Bull: REUBEN NAKIAN
At the Egan Gallery

FIFTY-SEVENTH STREET IN REVIEW

Color Marks Mandel Debut

Oils and gouaches by Howard Mandel, recently at the Associated American Artists, displayed a marked beauty of color heightening the rhythmic patterns in which the figures of the canvases are incorporated. In some of the gouaches an unusual effect is obtained by a gamut of grays, sustained by many subtle nuances, as in *Saints Deposed*.

These near-abstractions are imaginative conceptions revealing a personal approach to subject matter. *Hark*, with its row of musicians and strange oddments of lawn mower and figure with goblet interspersed, might be considered surrealistic, but the majority of the canvases are only suggestive of fantasy. *Echo of the Dance* possesses the rhythmic beat of music. *Three Graces* is carried out with more clarity and directness of statement than much of the work in its two clearly revealed figures and one ephemeral one.

There is sometimes an incongruity in the mood of the paintings, as in *Bitter Harvest*, in which the introduction of the barber shop strikes a note not in keeping with the inescapable tragedy of the subject. (To May 14.)—M. B.

Reuben Nakian Mythological Themes

Reuben Nakian is holding his first exhibition of sculpture since 1935, at the Egan Gallery. For anyone recalling his previous work, this showing will be a surprise, for it contains few figures "in the round," and those of the proportions of figurines. The greater part of the exhibition is composed of plaques or discs of terra cotta, incised with designs, or occasionally actually scooped out. Many of these pieces have received a deep patine.

Nakian's themes go back to classical mythology, that of *Europa and the Bull*, a frequent one in different versions. Even in these small pieces, the play of rhythms and relevant disposition of forms are arresting. Some of the subjects appear to be drawn from Dionysiac legend, adumbrating an age when the distinction between man and beast was not sharply defined. It is all imaginative work, some of it powerful and all of it with distinct decorative appeal. (Through May.)—M. B.

Presser Progresses

Josef Presser's first exhibition in eight years, at the RoKo Gallery, indicates considerable progress, particularly in design. There is a feeling of more control and cohesion in this new group of explosive, emotional abstractions, with color, as usual, a major asset. Presser is experimenting with mixed media and gets some lively effects with gouache and casein.

Particularly handsome, in a generally very satisfactory show, are the recent *Montauk*, the all-over-patterned *Maritime*, *Coketown*, *Demolition* and the large *River Birds and Ships*. Among the drawings, which must date back quite a way, the slashing *Pilots I* and *Pilots*

II are outstanding. (Until May 28.)

—J. G.

Symbolic Paintings by Salarrué

Salarrué (Salvador Salazar Arrué), prominent Latin-American painter from Sonsonate, El Salvador, is currently having his first New York one-man show at the Barbizon Plaza Galleries.

Salarrué concerns himself with conception, growth and death, and vividly expresses through bold design and rigid distribution of masses, the Spanish-Indian's fatalistic approach to living. He does not hesitate to make use of distortion and exaggeration but he does so knowingly and arrives at his emotional effects through vivid color and moving composition. The tempo of his present exhibition is a little uneven but when Salarrué succeeds his works are vital and provocative. We liked especially the formalized *Mad White Nun*, with its strong values and poetic conception. (Through May 31.)

—M. S.

Whimsy and Experimentation

Adaline Kent, an imaginative sculptor from California who is holding her first Eastern exhibition at the Betty Parsons Gallery, is an abstractionist with a taste for whimsy and experimentation, two factors that make her work fresh and interesting.

Representing work of 20 years, the earliest and most realistic sculpture in the show is a charming brass bird on a pole called *Springtime*, more realistic than abstract. Ten years later Miss Kent modeled *Two People*, a terracotta that is tender but strong. Recent works are more abstract, from the primitive-like *Self-Portrait* which is a good likeness, to such works as *Gambler*, a striped non-objective shape; a many-fisted *Universal Compass* that can balance itself at either end, and *Truth to Tell*, a papier-mâché form that is weighted at one end so that it becomes a fantastic toy. (Through May 28.)

—J. K. R.

Robert Roche in Debut

Robert Roche, a serious young artist holding his first New York exhibition at the Rehn Galleries, presents 22 paintings which reveal his interest in and sympathy for the young, the downtrodden and the sick. But lest this seem like a gloomy exhibition, he has also included a small group of fresh, lyrical landscapes and some appealing portraits.

Among the most ambitious canvases are *The Mentally Sick Young Woman*, an effective, life-size study inspired by Roche's art therapy classes in a mental institution; a *Mary Magdalen* that is only partially successful, and *Revival Meeting*. Better is *Going to Grandma's*, painted more recently with ease and maturity. (Through May 21.)—J. K. R.

Van Orden and Michael

Alice van Orden, exhibiting at the Norlyst Gallery the past fortnight, revealed sensitive handling of semi-

abstract compositions that were notable for restrained color and good designing. Outstanding in her group were the temperas *War Vigil*, a rendezvous of ship, lights, plane, water and beach, the quiet of *Colorado Ghost Town* and a watercolor, *Rehearsal*.

Also seen at the galleries last fortnight was the first exhibition by Wallace Michael, a 25-year-old painter whose work is uneven but shows talent. Use of harsh outlines and overwrought composing of figures that are often unpleasant in mood and pose, contributed to the weakness of the exhibition; while works like *The Girl at the Window*, richly-colored and well handled, and the apt designing of *Seated Girl*, promise more for the consistency and quality of his later work.

—J. K. R.

Modern French, Part III

The Perls Galleries are showing part three in the exhibition of selections from their group of modern French painting. Included in the collection are a pair of fine Modiglianis, a gouache and a drawing rich in sculptured form and rhythms; a lovely, small Braque pastel from 1924 that contrasts with that artist's recent oil still life; and some exquisite drawings by Matisse, dated 1942. From Dufy comes a romantic oil landscape, deeply-colored. Two typical paintings by Vlaminck and others by Utrillo, Vivin and Bombois, are also among the notable paintings shown. (Through May 31.)—J. K. R.

German Expressionist

Bruno Krauskopf is holding his first American exhibition, at the Feigl Gallery, consisting of oils and gouaches. Earlier this artist was a member of the *Berliner Sezession* and held many successful exhibitions in Germany. With the increasing hostility of the Nazis to all modern expression, Krauskopf went to Norway, where he resided for fifteen years, coming to this country last year.

Krauskopf's designs all have structural soundness, forms and shapes coordinated skillfully to a totality of impression. The pigment swept up heavily appears rather harsh; for that reason such a gouache as *Oslo* makes especial impression in its fluid color and caressing brushwork. *Interior* strikes out pleasing notes of unexpected color on the objects on the table under the orange-shaded lamp. Another noteworthy painting is *Sunset, Norway*. (Until May 25.)—M. B.

Emilio Sanchez of Cuba

Watercolors by a young Cuban artist, Emilio Sanchez, make up a debut exhibition at the Luyber Galleries. Educated in the United States where he attended the University of Virginia, Columbia University and the Art Students League, Sanchez reports on scenes drawn in Europe, Cuba and this country. Best among his large group, which would have benefitted by editing, are a lively study of *Tugboats*, the sketchy *Cane Cutters Knife*, *Summertime* and *Tiburón's Store*, pictures painted with more freedom and freshness than many of the others and ones which partake of a more mature and less student-like approach. (To May 24.)—J. K. R.

Comments on Mankind

Jim Morris, Las Vegas artist making his New York debut at the Charles-Fourth Gallery, has cast a perceptive eye on his fellow-man and come up with some pretty telling comments in oil and watercolor—on gossips, doctors, disconsolate lovers and even three Napoleons (one floating). These strange, amoeba-like little creatures that verge on caricature are sometimes amusing, sometimes tinged with an odd combination of bitterness and compassion. Morris is inventive, splendid on communication of moods and ideas, weakest on composition. (Until May 20.)—J. G.

Spirit of Moby Dick

There was an idea behind the recent show at the Newton Galleries, and it was not to sell pictures. The pictures exhibited were Gil Wilson's interpretations of Moby Dick, Melville's famous tale of Ahab and the Whale. To Wilson they are an effort to give the story contemporary significance; the disturbing resemblance of the white whale as a symbol of blind power to the atom bomb, of Captain Ahab as a symbol of destruction, is dramatized again in a series of color drawings which have attracted well-known actors and writers to sponsor the idea of a stage or film production on the theme.—M. L.

Accent on Color

Esther Kastl's paintings, at the Weyhe Gallery, are bathed in a refuge of color, color that varies from delicate tints to deep plangent hues lending a sparkling animation to all the canvases. Miss Kastl's approach to all her work is imaginative, presenting figures and landscapes in unexpected aspects. If I find the garden flowers sprouting from bare rocks in *Homing Birds* somewhat capricious, and the amorphous *Two Heads* baffling, nothing but praise may be given to the delightful conceit of *Wind Creature*.

Morning Bathers is the kingpin of the showing. In it two nude women are seated, facing each other on a beach, their fluent, yet soundly modelled forms make a rhythmic design which is repeated by the curving sands and arc of the sea. An unusual version of a familiar theme is *Clown*.—M. B.

Peck's War Paintings

After an absence of ten years from the New York art scene, Augustus Peck, Director of the Brooklyn Museum's Art School, was seen last fortnight at the F.A.R. Gallery with an exhibition of paintings that are both startling and impressive.

His present works (casein on masonite) are a decided deviation in approach and direction from his earlier paintings and one wonders at their genesis. Peck's strange distorted figures on flatly patterned landscapes, are so curiously alive that one feels a definite bond of familiarity. Perhaps this derives from the fact that the majority of paintings are concerned with life in army camps, and he has captured the feeling of loneliness, of not belonging, and the complete mental confusion experienced by many G. I.s.

Peck's ability to freeze the intensity of a scene into a single, forceful com-

municating image is beautifully expressed through his grotesque little robot-like men, employed in occupations both awkward and unbelievable to them. They are at the same time comical and painful, and though abstract in treatment, convey a stringent reality.—M. S.

Painting with a Camera

The Pinacotheca Gallery, last fortnight, gave a first New York one-man show to James Fitzsimmons, whose highly individual compositions prove to be beautiful, astonishing, and indescribable. They are confusing because they are not paintings but brilliantly colored, photographic abstractions that take the most discerning and seasoned eye to detect. Fitzsimmons has realized through a camera a new technique that should prove revolutionary in the art of photography. His "paintings with a camera" have proven to be such a paradox that the Modern Museum, after purchasing one could not decide if it belonged in the painting or photographic section.—M. S.

Emily Frank

Emily Frank is holding her third one-man exhibition of paintings, at the Harry Salpeter Gallery, made up of figures, still lifes and landscapes. The artist employs recognizable forms as bases of her designs, but avoids realistic appearances by ignoring local color. Her brushing has breadth and freedom, while for a modern, she makes many concessions to draftsmanship.

In *Open Sea*, the artist compromises, giving the sea and sky realistic hues, even a rosy sunset glow, but renders the strangely drooping sails a blue that would make any real mariner blench. *Canyon Forms*, a fantasy, is developed effectively by reddish-pink walls on one side of the abyss and flashing blue ones on the other. (Through May 28.)—M. B.

Small French Masters

Not just a Vlaminck, not just a Pascin, Forain or Degas, but an unusually fine watercolor or drawing by each is included in a group of small but important French moderns at the Emerik Gallery. The firm blue crayon line of Modigliani's *Nude* is something to refresh one over and over. The fine example of Delacroix in *Head of a Lion* is also one of the prizes, not to overlook several outstanding Degas drawings from the Vollard collection, two rare and related Boudins (1865) and one lovely Pissarro watercolor.

Forain is represented by an excellent sanguine drawing. *Night Court* by Thomas Couture, obviously before Daudinier, is prime characterization. *Reverie*, oil on parchment by Foujita, is surely one of his earliest works, but not as early as three Pascin's, one done at the age of 18. (To May 31.)—M. L.

Romantic Academicians

Picturesque and romantic are the words that describe the paintings of both Mary K. Karasick and Hildegard v. B. Kropp, seen last fortnight at the Argent Galleries. Miss Karasick's academic approach to flowers, landscape and the young people around her reveal the artist's intrinsic love of living and sincere appreciation of her craft.

Miss Kropp concerns herself primarily with landscape and her exhibition, entitled "Moods of the Catskills," sensitively portrays the seasons.—M. S.

Group Show at Ramer

The Ramer Gallery, making its initial step into the art gallery field, is presenting a diversified exhibition of students and former students of the school. Particularly impressive are the works of Frank Parisen, Shirley Winston, Gerald Schiff and Beverly Fierman. (Through May.)—M. S.

Northern Vermont Watercolors

Very direct, fragmentary conceptions in watercolor by Lucien Day are to be seen at Passedoit, passages chosen in nature of the hills, trees and houses of Northern Vermont which remarkably hold to the same pace and rhythm. They are free yet disciplined in the sense of true composition. Whether from subject or interpretation, *Rocking Horse House* presents the most abstracted forms, with *Early Spring* a close second in building planes and expanses of receding color. A sensitive artist, Day is nearer to Marin without being derivative than any watercolorist yet seen. *Lower Mountains*, *Early Spring* and *The Tree* are especially appealing. (Until May 21.)—M. L.

Crayon as a Hobby

The A. I. Friedman, Inc., is currently exhibiting the crayon on cloth compositions of Arnold Jelin, who feels that this medium not only answers the needs of the art hobbyist but offers undreamed of possibilities to the bed-ridden patient. Crayon drawing may be therapeutic but its limitations are so vast that pure creative art is almost impossible. (Through May.)—M. S.

Robert Hallowell Memorial

A memorial show and sale of paintings and watercolors by Robert Hallowell, 1887-1939, is well displayed at the Babcock Galleries. Both technically and decoratively the two oils-on-glass give an unusual aspect to the show; *Queen Anne's Lace*, handsomely delicate on a dark ground, would make an excellent overmantle design. Aside from landscapes, views of the city and still lifes in oil, there is good characterization in *Portrait of Lee Simonson*, an old friend of Hallowell.—M. L.

Strong Abstractions by Kostin

Russian-born Albert Kostin doubtless inherited his flair for color, and acquired his Cubist tendencies in Paris, but an unmistakably American quality is also noticeable in his work, particularly in the landscapes. Kostin is the latest of a long line of painters—including Mark Tobey, Elliot Orr, John Kane, Louis Bosa and Jon Corbino—to be given a first one man show at Contemporary Arts. His abstract and semi-abstract canvases are strong in design, positive and usually excellent in color which ranges from high to low in key, and sometimes quite poetic in a vital way. Among many admirable compositions are the darkly romantic *Moonlit Still Life*, *Flowers with Mandolin* and the brilliant big *Arrangement with Mandolin*. (Until May 27.)—J. G.

Three Print Media

EXPRESSIVE OF VARIATION in techniques, three newsworthy prints are here reproduced. Jacques Villon, whose paintings have been recently on view at Louis Carré, is inclusively represented by a group of etchings at the Binet Gallery. *Les Haleurs* shows the full force of his open etched, plane-abstracted manner which creates movement in solid rhythms. Lithography is the vehicle of Victoria Hutson Huntley, whose technical adventures in the medium have lately produced a fine series of Florida Everglade subjects which are now on view at Kennedy and Co. As a *tour de force*, the mezzotint by Reynold H. Weidenaar is a technical feat in a revived medium which can be brilliantly capable of modern subtleties as well.

A Guggenheim Fellowship gave Victoria Huntley her most recent chance to work fluently on stone, fearlessly approaching new surface variations in wash, crayon and a combination of scraping and dry-brush devices to intensify lights and darks. Warmer, mellower prints have resulted. Long days waiting in sanctuaries gave endless bird-life material such as *Cuthbert Rookery No. 2* and *Evening, the Everglades*; it would be a pity, in fact, if this printmaker lost her objectivity. Each bird-in-flight composition is intellectually organized "like a symphony" to her; but the intrinsic love of the place itself and the wild life within it brings the vital essence to the work. Aside from subjects dealing with spoon-bills, herons, the Saw Grass country and cypress swamps, other wild life is expressed in the balanced forms of *Deer Resting*. The mood of the lithographs is continued in the group of large and penetrating drawings in wash and color, among which *Heat Clouds* and *Charleston Market* have extra grace, although as a whole they have scope and observation.

Color etchings, as *The Card Players* after Cezanne, are an expert and fundamental form of disciplined expression with which Villon shows regard for the work of masters by faithfully reproducing their paintings. Manet's *Olympia* is another of this series. A very early watercolor (1902) defines the sensitive manner of the 75-year-old painter and etcher, whose latest free, cross-hatched plates show the same beautiful tonal qualities. *Cathédral de Rouen*, in utter simplicity with its spare diagonals and edgeless spaces, *Le Plongeon* and *Globe Céleste* are especially in this released vein. *Tête d'Homme* and *La Plaine entre Cannes et Mougins* are two handsomely developed prints which seem distilled from the natural forms which suggest them and to which they return.

Four years ago while in Mexico on a Guggenheim Fellowship, Reynold H. Weidenaar ran across a threshing scene so picturesque that he hesitated to use it. However, when he was commissioned to do a mezzotint plate for the Print Club of Albany, indications were that the membership would find a horse print quite acceptable. Weidenaar, who has received some 42 honors in a relatively brief career, including a recent Tiffany Scholarship and election as an Associate of the National Academy, spent more



Evening, the Everglades: VICTORIA HUTSON HUNTLEY



ABOVE—*Les Haleurs:* VILLON. BELOW—*Grain Thrashers:* WEIDENAAR



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than 200 hours on the plate for *Grain Thrashers*, *Old Mexico*, reproduced, before he personally started to pull the 150 proofs for the Print Club's distribution.

"Mezzotint," Weidenaar writes, "is slow at any time, and experimenting with my own sharpening and rocking techniques added more hours. No one has ever found a substitute for work, and nothing has yet been devised to take the place of rockers, but together they more than repay the tedium with results." All of which may offer a clue to this young artist's success. A one man show of about 35 of his etchings is being held at the Print Club through May.

Graphic Notes

The 7th National Exhibition of Prints opened on May first at the Library of Congress, Washington. Sue Fuller, Clare Leighton and Stephen Csoka selected 250 prints by as many artists from the 1,219 submitted, all of which were made during the past year. Fifty-one color prints are in the group. Joseph Pennell, etcher, lithographer and illustrator, left his fortune to the Library of Congress for a purchase fund, and as a means of carrying out his expressed wish to encourage art and artists, this annual is a fitting memorial show.

Selected for the permanent Pennell Collection were works by the following: Ross Abrams, Richard Carroll Bartlett, Richard Franklin Bartlett, Ture Bengtz, Cecil Buller, Carroll Cloar, Leslie Cope, Adolf Dehn, Walter K. Frame, Maxim Gottlieb, Clare Leighton, William Charles Libby, Russell T. Limbach, Roderrick Mead, Thomas W. Nason, George Laurence Nelson, Doel Reed, Alfred Sessler, Charles Surendorf, Herbert Waters, Henry E. Winzenried. From Massachusetts to New Mexico, states throughout the country are represented by this group, a fact which would have gratified Joseph Pennell enormously.

At the French Embassy in New York an exhibition of fine French illustrated books which have just been shown in San Francisco and Los Angeles for the first time in this country, will be divided into three parts; the 250 volumes in part one pay homage to late moderns such as Pierre Bonnard, Maurice Denis, Juan Gris, Aristide Maillol, Edouard Vuillard; part two represents production of the last 15 years by Utrillo, Derain, Picasso, Matisse, etc.; and part three is devoted to modern bookbinding. (Until June 5, daily except Sunday.)

The Society of Illustrators announces an exhibition of etchings and lithographs for limited edition books and portfolios by Marcel Vertes. Also included are illustrations for two forthcoming works, *Images de Paris* and *Daphnis and Chloe*, which have been selected by the French government for their touring exhibit of the above-mentioned "best illustrated works of the past ten years."

A collection of Persian calligraphy, owned by A. Kahn Rahimi, shown for the first time in New York at Columbia University, is part of a rare group which includes copies of the Koran in both

the 9th and 19th century form. . . . More illuminated manuscripts and early books will be shown at the Newark Museum—to mark the 400th anniversary of the publication of the First Prayer Book of Edward VI!

The New York Public Library's print gallery, inaugurated last fall, varies its usual policy of showing only originals by opening a spring and summer exhibition of fine color reproductions. The American section commences with genre pieces and concludes with Max Weber's *Flower Piece*, as a separate unit; Chronologically, the European section presents a brief survey of styles of each century. (On view to Sept. 10.)

On going to press, news comes of Master Prints, an exhibition of 230 American and European prints which go on view at the Museum of Modern Art to commemorate the opening of the Abby Aldrich Rockefeller Print Room. The works will be chosen from the museum's collection of about 3,000, offering a graphic survey of the past 65 years. The show will be covered extensively in our next publication.

A Decade of Serigraphs, consisting of 86 prints chosen by Carl Zigrosser of the Philadelphia Museum of Art, will be shown in celebration of the 10th Anniversary of the National Serigraph Society throughout the summer. More about them, also, in the June issue.

The Printmakers

Ages and prices are kept down by The Printmakers, a junior Graphic Circle type group, now exhibiting at Jacques Seligmann. The group is self-formed, self-conducted, and it is hoped it will not remain self-sustaining for long. Much of the work has reached the professional level, and all of it is interesting. Members number ten, all individualists working in wood-block, linoleum or etching. Every work is hand-printed.

The leading light of The Printmakers is Seong Moy's *Chinese Actor*. His brightly abstracted color-print has all the essence of Chinese artistry modernized; Texturally Hildegard Haas strikes high notes, with fine arrangements such as *Orange Night* and the ragged-edged *Desolation*; Ross Abrams' *Blue Pitcher* is one of his well-patterned, rich colored best; James Forsberg is characteristically preoccupied with stone forms in space in *Dissembling*; definite shapes of live color are Aaron Kurzen's chief virtues in *Horse and Revelation*; Wolfe Kahn's linoleum *Studio Interior* and Rubin Rief's *Fishermen* are low-keyed and pleasant in design; Peter Kahn's *Park Benches* have a simplicity and quality verging away from the representational; Burton Hasen and William Rose verge more toward realism. (Until May 21.)—MARGARET LOWENGUND.

EARL STENDAHL

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On My Rounds

By Margaret Lowengrund

More foes were made for modern art at a Royal Academy dinner in London on April 28th when Britons turned to the radio were shocked to hear oaths and curses emanating from the ether. The retiring president, Sir Alfred Munnings, called names—backed by the approval of Winston Churchill, the Archbishop of Canterbury and the Duke of Gloucester. Modern art in general and Henry Moore in particular came under the lashing, but when Sir Alfred tackled Matisse someone shouted "Beautiful!" and another "Lovely work!" with rare British restraint. . . . The anti-climax came when de Chirico entered the controversy the next day by renouncing surrealism and endorsing Sir Alfred's criticism of modern art as "aesthetic juggling." . . . In the end some 40 listeners protested to the BBC radio, but 14 others were delighted.

Danton Walker reports that Diego Rivera, who has switched his politics from left to right, may sue the Mexican Government for having suppressed his murals in the Hotel Prado in Mexico City, thus allegedly injuring his reputation.

It has been announced that Tom Scott, radio, theatre and concert troubadour, will appear with Martita Hunt at the May 19 event of the National Association of Women Artists, at the National Academy, for which \$1 will be charged for the needy children's benefit; Mrs. Roosevelt is a sponsor, as well as Lady Cadogan, among the U.N. representatives.

Harry Salpeter writes of the Artists Equity Ball at the Plaza that there was "more real vivid play of creative expression in the costumes and general make-up of many of the participants than in the deliberate art that is hung on the walls of art galleries. Taken together with the delightful murals executed for the occasion and the skirts painted by nationally known members of Equity and worn by local beauties, the ball created an occasion deserving of as serious scrutiny by THE ART DIGEST as many of the shows dutifully reviewed in it."

It can be stated that the panels, which were impossible to auction at the crowded ball, are still available as a group for \$1,000, or singly for \$100 each. Painted spontaneously by Cikovsky, Constant, Daniels, Fredenthal, Ratkai, Margo, Margoulies and Siporin, among others, they would be brilliant fare for a night-club, restaurant, game-room or to liven up a country house. Individually mounted, each painting on heavy paper measures 5 ft. by 13 ft. . . . Also at Equity headquarters are the

remaining *Living Canvases*, six of which were purchased at the ball for sums ranging from \$100 to \$150. Conover girls modelled these stunning creations, white skirts of many yards decorated by Byron Browne, William Hayter, Chaim Gross, Jacob Lawrence, George L. K. Morris, Reginald Marsh, Arthur Osver, I. Rice Pereira, Abraham Rattner and Sol Wilson. Each *Living Canvas* is titled and signed; Reginald Marsh painted his during rest periods of his classes at the Art Students League; Abe Rattner worked exclusively on his *Emotion* for two full weeks—therefore the collector who purchased it has a painting as valuable as many Rattner canvases.

As a warning of what lies behind fascist propaganda and discrimination, a very moving chronicle of *The Jew in Poland—From Ruins to a New Life* has been arranged in 19 panels at the ACA Galleries by Seymour Schwartz, with captions and summaries supplied by Hershl Hartman. Documents are photostatic copies of Hitlerite edicts, and photographs are candid photo-shots found on captured and killed Nazis. It is a tragic show, but should not be missed.

More and more candidates are entering competitions for one-man shows. ACA will shortly conduct its 11th annual, and the Laurel Galleries are inaugurating its first. . . . To make the world's art more easily available, UNESCO is sponsoring a series of portfolios of high quality color reproductions; the first just issued is devoted to the early Renaissance Florentine frescoes of Masaccio. A later portfolio will contain reproductions of lithographs by Pierre Bonnard. . . . A unique service for artists—commercial and otherwise—is a Pictorial Reference Library conducted by Merrylen and Leo L. Lerman at 319 West 50th Street. For a nominal fee an unusual research service is available and rentals of subject material can be obtained for two-month periods. Both the files and the customers are increasing daily.

The Brooklyn Museum Art School will have Max Beckmann on its 1949-50 roster. . . . Yasuo Kuniyoshi will teach at Mills College in Oakland, Calif., for the summer; his wife, Sarah, is giving up her position with the Museum of Modern Art to accompany him. . . . Catherine Viviano, for 16 years associated with the Pierre Matisse Galleries, has resigned as secretary of the company and is spending the summer in Europe. . . . For the second year in succession Frances Stein has won the New Haven Paint and Clay Club award, this time for Street Boy in the 48th Annual. . . . Marion Greenwood's new house in Woodstock, N. Y., was designed by Abel Sorensen, now with the UN.

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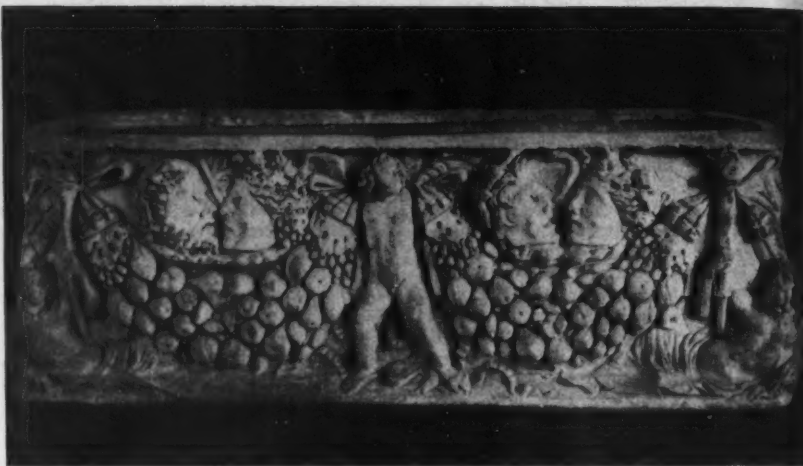
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Calendar of New York Art Auctions

May 19, Thursday evening, Kende Galleries:
Modern art from the collection of Alfredo
Valente, others. Works include *Pierre and Ga-
briel*, pastel, and *Une Femme Assise*, oil, by
Renoir; *Vienna and Still Life*, oils by Ko-
schka; four pastels by Cassatt; Utrillo's *Use
Rue a Paris*; paintings by Maclet, Frank Will,
Loiseau, Boudin, Hartley, Kuniyoshi, others.
Now on exhibition.

May 16 and 17, Monday and Tuesday afternoons,
Parke-Bernet Galleries: Americana, art and
other books, collected by William Mitchell
Van Winkle, the late Ernest L. Flentje, Rev.
Anson Phelps Stokes, estate of George H. Stu-
art, 3rd, others. Americana, including Eastern,
Western, sporting and pictorial subjects. Art
and illustrated books. Audubon plates from
the original Elephant Folio. Gould watercolors;
first editions; Derrydale press publications. Ex-
hibition from May 12.

May 18 and 19, Wednesday and Thursday after-
noons, Parke-Bernet Galleries: English, Ameri-
can and French furniture and decorations, from
the estate of the late Eleanor Medill Patterson.
Queen Anne walnut secretary cabinet finely
fitted with cupboard; Georgian examples include
George I carved mahogany wing chair; ten
Chinese Chippendale carved mahogany side
chairs; Chippendale and Adam inlaid wall mir-
rors; Sheraton serpentine inlaid mahogany side-
board. American inlaid cherrywood and birdseye
maple tambour writing cabinet attributed to
John Seymour. French commodes. Sterling sil-
ver, including gilded silver table furniture by
Boitaburet, Paris. Exhibition from May 14.

May 20 and 21, Friday and Saturday afternoons,
Parke-Bernet Galleries: French Provincial fur-

niture and decorative objects, sold by the order
of L. Arnaud. Exhibition from May 14.

May 23, Monday afternoon, Parke-Bernet Gal-
leries: Precious stone jewelry from the estate
of Harriet Borden Maguire and other owners.
Exhibition from May 18.

May 23 and 24, Monday and Tuesday afternoons,
Parke-Bernet Galleries: Early printed books and
other literature, property of Cary W. Bok,
others. Exhibition from May 19.

May 24 and 25, Tuesday and Wednesday after-
noons, Parke-Bernet Galleries: Oriental art from
the Elizabeth Stewart Claflin estate. Others.
Exhibition from May 19.

May 26, Thursday evening, Parke-Bernet Galleries:
Modern and other paintings from Clifford Odets
and other owners. Exhibition from May 21.

May 26, Thursday afternoon, Parke-Bernet Gal-
leries: English and American furniture and dec-
orations from the collection of Paulette God-
dard and other owners. European and American
paintings and oriental rugs. Exhibition from
May 21.

June 1, 2 and 3, Wednesday afternoon, Thursday
and Friday mornings, Parke-Bernet Galleries:
English, American, French furniture and dec-
orations, from the estate of Elizabeth Stewart
Claflin, others. Porcelains, glassware, linen,
textiles, tapestries, oriental rugs, paintings and
prints. Exhibition from May 27.

June 8 and 9, Wednesday and Thursday morn-
ings and afternoons, Parke-Bernet Galleries on
the premises of Brummer Gallery: Brummer
Collection, Part III. Sculpture, furniture, sil-
ver, bronzes, textiles and Pre-Columbian pot-
tery. Exhibition at Brummer Gallery, June 8
and 7.

New Exhibiting Association

The City Art Association, organized
last year as an incentive to artist-mem-
bers to reach the public through out-of-
town as well as city shows, is planning
a second exhibition to be held at Kew
Gardens Art Center this month and
next. Exhibiting members are Nat
Hoffman, Frank Hyman, Leonard S.
Jenkins, Frank Kessler, Barney Korot-
kin, Alexander Kreisel, Joseph Len-
hard, Eugene Nadelman, Novak Ratko-
vich, Henry Taylor. *A Study of Bosa*
by Hoffman, *Landscape Remembrance*
by Kessler, *Nocturnal* by Kreisel, *Down
by the Railroad* by Nadelman, *Morning
Sun and Petunias* by Ratkovich are
particularly outstanding as individual,
solid paintings by a cooperative, pro-
fessional group representing a variety
of styles and mediums of expression.
—M. L.

Arthur Schwieder Group

The Milch Galleries are host to the
students of the Arthur Schwieder Group
who show professionally once a year.

Of the 184 students enrolled in his
Beaux Arts classes, several of whom
have belonged to the group for 18
years, the selection was made. Feeling
seems to be deepest for quiet portraiture
in this exhibition; notably *Portrait* by
Irma F. Bacharach, *Raquel* by Rose
Goldblatt and *Rabbi* by Judith Arkin.
Fannie Brandt's *Pompoms* are harmoni-
ous and large in concept; *Spring Bou-
quet* by Ivy Heunsch is solidly painted;
Ralph Kenneth Grummet does a nat-
ural *Old Phillipsburg Bridge*; Florence
N. Zlowe, to whom complicated sub-
ject is no detriment, renders an *Ave-
nue of the Americas* with as much origi-
nal animation as her *End of Summer*,
a study of discarded straw hat finery.
(Until May 21.)—M. L.

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OLD MASTERS AND MODERN FRENCH

The Art Digest

A Modern Viewpoint

By Ralph M. Pearson

Braque, a Master of Modern Design

The color reproductions of paintings by Georges Braque in *Life of May 2nd, 1949*, provide an excellent opportunity to study the work of a modern master, and to comprehend what is happening therein. The accompanying text is informative and unusually well informed in this case, in that it follows the artist into semi-abstractness and "a new realism" without protest.

The three outstanding characteristics of Braque's painting, since he changed his art philosophy from the limitations of the naturalistic approach (typified by the 1904 portrait of his mother) to the vastly more profound principles of the modern revival (first revealed in his early abstractions around 1908), are, as this critic sees them, *re-creation*, *symbolism* and *design*. From 1908 Braque has consistently re-created his subjects into his own expressive idiom; has treated subject as a symbol rather than a replica; has rediscovered and applied the age-old principles of pictorial design with its organization of all elements, including subject, color, space, texture and form, into what I like to call visual music. In his modern works, meaning is enriched by the harmonic chords of design.

In trying to comprehend Braque's paintings—note I do not say *understand*—the first and most obvious step is to realize that subject has been shifted from its usually dominant role to a subdominant or supporting one. Certainly the mandolins, vases, knives, pitchers, flowers and tables he so loves to portray have no epochal meanings; they are the little things of life, familiar and taken for granted by people everywhere. To extract essences from them, as he does, and dramatize these essences into something quite different from the obvious—into a reincarnation, an artist's interpretation of the real—is to shock the spectator into a realization of the limitations of his own practical vision. A very useful shock treatment this is and it has wide social implications in a general sense related to the opening of new doors of experience. But this is a social rather than an aesthetic value. And symbolism and abstraction *per se* are means, not ends. Which indicates the main values in these paintings must lie elsewhere than in subject. Where else can they lie? Only in *design*.

Take any one of the paintings, turn it upside down—so the design can be seen and studied more effectively—and feel the interplay of colors, spaces, textures and forms. For example, in the *Anemones* of 1925, the one red flower is the dominant color note against which are played a number of delicately grayed reds and opposing grayed greens, light and dark grays, subdued yellows and purples. He who senses these harmonies is responding to the art of the picture. Relationships of the other elements can be likewise tested and enjoyed. Is such enjoyment important in its own right? Let the related art of music answer the question.

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ART BOOKS

By JUDITH K. REED

Study of Forgeries

"Genuine & False: Imitating, Copies, Forgeries" by Hans Tietze. 1949. New York: Chanticleer Press. 80 pp. with 73 illustrations. \$3.00.

A fascinating aspect of this slim but thoughtful volume on forgery is its illustrative material which consists of reproductions of many of the most celebrated examples of the forger's art, placed side by side with the one or more genuine works on which the imitations were based. From a gold tiara which the Louvre believed (for seven years) to be a genuine Greek work of the 3rd century B. C. until the arrival in Paris of its creator, Rouchomovski, in 1903; through two of the thousands of pseudo-Corots (2,414 discovered forgeries of his work were found in a single private collection) and Van Meegeren's masterpiece the *Supper at Emmaus*, the pageant of skilled offerings to collectors' greed, snobbishness, vanity and gullibility is revealed.

From the superior vantage point of the reader who is told which is the forgery and which is the authentic work, most of the false works seem obvious; but it is also easy to understand, in other cases, how a public, including the art-educated section, was fooled. An interesting game might be played with this book, by covering the captions under the reproductions and asking each participant to cite the genuine and the false picture and explain his choice.

The accompanying text is not a comprehensive history of art forgeries and their techniques but rather a broad discussion of the hows and whys of forgery. In addition to its highlighting of notable examples it also provides some stimulating comment on forgery, which, like crime, seldom pays in the long run. The author points out that, because the forger is rarely able to suppress his own artistic identity or the influence of the art enthusiasms of his period, and because he lacks the inspired drive and conviction of the original artist, his forgery will always be detected, either by his contemporaries or a later generation. Conversely, Tietze points out, just because the forger, who commits his works to satisfy a demand for a particular artist whose style appeals to a certain period, he usually achieves exaggerated emphasis of those appealing qualities, thus making a spurious work seem more Gothic or more Romantic than a genuine one, a fact that makes detection more difficult. When undiscovered for a long period, this creates a false idea of the imitated artist's style and era.

Among the interesting examples illustrated in the book is a girl's head painted by Van Meegeren before he became Vermeer, compared with three near-identical Christ heads from his "Vermeer" painting; a fake *Absinthe Drinker*, after Picasso, from the Brooklyn Museum; a false Holbein derived from two Holbein portraits and a false Quattrocento double portrait that unabashedly combines a Botticelli por-

trait and another famous 15th century portrait. For instructive and original reading on a subject whose appeal never wanes, this volume is highly recommended.

Pocket Art History

"Famous Artists & Their Models" by Thomas Craven. 1949. New York: Pocket Books. 132 pp. Illustrated. \$25.

Although it is likely that the misleading title of this one will seduce many an unwary reader into buying his first book on art, it is also probable that the buyer will not be disappointed, for Thomas Craven is a vigorous and colorful art writer and his swift-paced discussion of 23 painters, from Da Vinci to Reginald Marsh, is free of the specialized language and mysterious vocabulary of so many other art writers. The present volume contains his usual quota of trenchant comment, enthusiastic appreciation and dogmatic opinion, but even if one doesn't agree with Craven he makes stimulating reading. Pocket Books is to be congratulated on bringing this out, the second in a series of illustrated book on art that retail for 25 cents. The 34 full-page reproductions are helpful.

Book Briefs

The second annual exhibition of the Book Jacket Designers Guild opened at the A-D Gallery, 130 West 46th Street, room 309, on May 9, to continue through June.

Only six of the *Fifty Books of the Year*, named as outstanding 1948 publications on the basis of typographical conception and design, workmanship, choice of paper and type face, legibility and attractiveness of the page, use of color and illustration, are on art subjects, a fact as interesting as it should be puzzling. The honored six, chosen by a jury headed by Merle Armitage and including Gyorgy Kepes, James Hendrickson and E. McKnight Kauffer, are:

Steuben Glass by James S. Plaut (H. Bittner & Co.); *Painting Toward Architecture* by Henry-Russell Hitchcock (Duell, Sloan & Pearce); *Ch'ing Ming Shang Ho* by Alan Priest (The Metropolitan Museum of Art); *Joan Miro* by Clement Greenberg (Quadrangle Press); *The Life of Forms* by Henry Focillon (Wittenborn, Schultz) and *On My Way* by Jean Arp (Wittenborn, Schultz).

A novel venture, intended to make a vast national public familiar with the collections of the Metropolitan Museum, is the series of Miniatures, sheets of 24 postage-stamp size color reproductions of popular masterpieces which are sold, ready to paste, in an accompanying album with text, for \$1.00 the series. For every six series of miniatures the Museum will also provide a portfolio, at no extra charge. Serving as distributor is the Book-of-the-Month Club.

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Los Angeles Events

By Arthur Millier

LOS ANGELES: Dalzell Hatfield brought out of hiding for his May exhibition of modern French painting, a Cézanne, *La Montagne Sainte-Victoire*, which is so unbelievably beautiful that I can scarcely remember the show's other pictures. This is a very late work, 1903-04. While the brush strokes of earth reds, sharp greens, pale yellows and cerulean blue appear lyrically free, they build a design of rectangles, cylinders and cones as tight and complex as the cubist ones which Braque and Picasso were to make a few years later. The masterpiece came from Vollard's collection. Matisse, Bonnard, Renoir, Sisley, Rouault, Roaul Dufy, Vuillard and Vlaminck are the other artists represented.

Following the charming exhibition of paintings by school children of 20 countries and the large display of work from Pasadena Public Schools, just closed at Pasadena Art Institute, the Los Angeles City Schools staged a 700-piece show of pictures and ceramic sculpture in the Greek Theater Gallery, Griffith Park. Many a professional artist walked around this exhibit wondering what had happened to his interest in his environment, his color courage and his powers of pictorial description after seeing what the youngsters had to offer.

The eighth national exhibition of original prints by living Americans is being presented by the Laguna Beach Art Association in its gallery above the Pacific Ocean. A large show—209 prints by 129 artists of 25 States and the District of Columbia, it seemed to this reviewer to offer more craftsmanship than expressive art.

The following artists show outstanding prints: Margo Hoff, Armin Landeck, John Taylor Arms, Charles M. Capps, Richard Franklin Bartlett, Doel Reed, J. Ray McVicker, Leonard Pytlak, Joseph Donat, Mildred Bryant Brooks, Harold L. Doolittle, Eugenie F. Glaman, Paul Goranson, Roy E. Holes, J. Dorrance Kiser, Edward Landon, Brinckerhoff Lee, Fred Meirers, John A. Noble, Raymond Tom and Janet E. Turner.

The Los Angeles County Museum will present a Leonardo da Vinci exhibition June 1 to July 15. Paintings by Leonardo and his circle, drawings and three dimensional models of the inventions and machines, facsimile reproductions of the notebooks and photomurals of Leonardo da Vinci's most famous paintings are promised—a rare assemblage in this country.

The museum has cancelled the annual exhibition by artists of Los Angeles and vicinity, usually held in the Spring, but announces "a much larger event of similar character to be held in the Fall in conjunction with the California Centennial art exhibition, which is even a larger event."

AAA, Beverly Hills, is exhibiting the art collection of the late Ernst Lubitsch through May 25. The paintings by French and American 19th and 20th century painters and examples of Aztec art are for sale.

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Where to Show

Offering suggestions to artists who wish
to exhibit in regional, state or national
shows. Societies, museums and individ-
uals are asked to co-operate in keeping
this column up to date.—The Editor.

NATIONAL SHOWS

New York, N. Y.

3RD ANNUAL EXHIBITION OF POLISH-
AMERICAN ARTISTS. Oct. 1-15, Kosciusz-
ko Foundation. Open to Polish artists or
American artists of Polish descent. All
media. Jury. Prizes total \$175. Awards.
Work due Sept. 15. For further informa-
tion write Kosciuszko Foundation, 15 E.
65 St., N. Y. C.

ANNUAL PAINTING CONTEST. Seamen's
Church Institute. Open to active merchant
seamen. Media: portraits of seamen; oil,
watercolor. Jury. Prizes total \$55. Work
due Oct. 1. For further information write
Marjorie Dent Candee, Publicity Dir., Sea-
men's Church Institute, 25 South St., New
York City.

Newport, R. I.

38TH ANNUAL EXHIBITION. July 2-24.
Art Association of Newport. Open to liv-
ing American artists. Media: oil, water-
color, pastel, drawing, print, small sculp-
ture. Jury. Fee: \$2 to non-members. En-
try cards due June 11. Work due June 18.
For further information write The Art As-
sociation, 76 Bellevue Ave., Newport, R. I.

REGIONAL SHOWS

Athens, Ohio

7TH ANNUAL OHIO VALLEY OIL & WA-
TERCOLOR SHOW. July 1-31. Edwin
Watts Chubb Gallery, Ohio Univ. Open to
residents of Ohio, Ind., Ill., W. Va., Penna.,
Ky. Jury. Prizes total \$500. Entry cards
due June 1. Work due June 10. For entry
cards and further information write Dean
Earl C. Seigfried, College of Fine Arts,
Ohio Univ., Athens, Ohio.

Canton, Ohio

2ND ANNUAL FALL SHOW. Sept. 18-Oct.
16. Canton Art Institute. Open to present
and former residents of Stark and adjoining
counties. Media: oil, watercolor, sculp-
ture. Jury. Prizes. Entry fee \$1. Work re-
ceived Aug. 29-Sept. 2. For further infor-
mation write Art Institute, 1717 Market
Ave., N., Canton, Ohio.

Columbus, Ohio

25TH ANNUAL CIRCUIT EXHIBITION OF
OHIO WATERCOLOR SOCIETY. Nov.
1949-July 1950. Columbus Gallery of Fine
Arts. Open to present and former resi-
dents of Ohio. Media: watercolor, gouache.
Jury. Cash prizes. Fee \$3 including mem-
bership. Entry cards due Sept. 28. Work
due Oct. 8 at Gallery, 480 E. Broad St.,
Columbus. For blanks and further infor-
mation write Edith McKee Harper, Secy-
Treas., 1403 Corvallis Ave., Cincinnati, O.

Denver, Colo.

55TH ANNUAL EXHIBITION. Denver Art
Museum. Open to artists living west of
Miss. and in Wis. and Ill. Media: oil, wa-
tercolor, gouache, prints, drawing, ceram-
ics, sculpture. Jury. Prizes total \$1,000.
Work due June 11. For further infor-
mation write Denver Art Museum.

Massena, N. Y.

NORTHERN NEW YORK ARTISTS AN-
NUAL June 12-Sept. 10. Travel Exhi-
bition. Open to artists of Jefferson, Lewis,
St. Lawrence, Franklin, Clinton, Hamilton,
Essex, Warren Counties. Media: painting,
drawing. Fee: \$2.50. Entry cards and
work due June 4. For further infor-
mation write Mrs. W. Lambert Brittain, 12
Warren Ave., Massena, N. Y.

Minneapolis, Minn.

2ND BIENNIAL EXHIBITION OF PAINT-
INGS & PRINTS. Oct. 30-Dec. 30. Walker
Art Center. Open to artists of Iowa, Neb.,
No. Dak., So. Dak., Wis., Minn. Jury. Pur-
chases. Work received Sept. 16-26. For fur-
ther information write William M. Fried-
man, Assist. Dir., Walker Art Center, Min-
neapolis 5, Minn.

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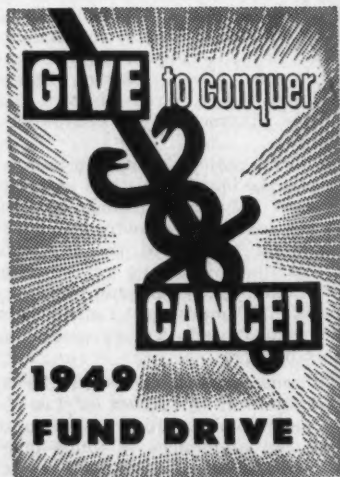
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Academy Names New Members

Associate members elected to the Na-
tional Academy of Design at the Gen-
eral Meeting, held on April 14, included
painters Raphael Soyer, Tore Asplund,
Clarence Carter, Emerton Heitland,
William A. Smith and William Thon;
sculptors George Demetrios and Paul
Felde; and graphic artists Cecil Buller,
Dorothy Lathrop, Helen A. Loggie, Alice
H. Murphy, Reynold H. Weidenaar and
Edward A. Wilson. On April 27 full
Academicians were chosen at the An-
nual Meeting of Academicians, sculptor
Leo Friedlander and graphic artists
Howard Cook, Fritz Eichenberg, Nor-
man Kent, Clare Leighton and Roi Par-
tridge being elevated to full rank. Also
the following officers were elected: De-
Witt Lockman, president; Roy Brown
and Ogden Pleissner, vice presidents;
Eliot Clark and Brenda Putnam, cor-
responding secretaries; Salvatore Las-
cari, recording secretary; Arthur Crisp
and Charles Keck, treasurers; and
Ralph Fabri, Ferdinand Warren and
Julius Delbos, members of the council.

Houston Acquires Wyeth

A fine example of the tempera work
of Andrew Wyeth, *The Oil Lamp*, was
recently given to the Museum of Fine
Arts of Houston by Mrs. W. S. Farish.
It was purchased from the Museum's
"Art in the United States" exhibition,
through the Macbeth Gallery. With
characteristic clarity, the painting
shows a tired man, apparently a farm-
er, sitting with his head resting against
a door. Light cast by an oil lamp con-
tributes to a poignant mood.

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Chicago Art News

By C. J. Bulliet

CHICAGO:—Talk about gilding the lily, Gladys Lloyd Robinson is "stepping up" painters like Van Gogh and Utrillo in her first exhibition in Chicago, at the Associated American Artists Galleries. Mrs. Robinson is the wife of Edward G., movie actor and even more famous in Hollywood for his magnificent collection of modern art, in the assembling of which Mrs. Robinson has been intelligently helpful.

Two years ago, she started for fun, painting persons and scenes in the carnival at Rio. Her pictures were so smart that a gallery in Rio persuaded her to exhibit them. Since then, she has been making rapid progress, and shows have followed in Paris, Monte Carlo, Dallas, her home town of Los Angeles, then San Francisco and now Chicago.

Mrs. Robinson frankly imitates the masters she admires and with whose work she has been so closely associated in helping make the Robinson collection. She has no false modesty about either subject matter or color. She saw the Cafe Lapin Agile in Paris that Utrillo painted so remarkably, and she sat down, painted the cafe herself from a slightly different angle, but in direct competition with Utrillo. She calls it *Le Lapin Agile*. It's no slavish imitation but a fresh vision, not so good as Utrillo's, but good, and staggeringly higher in color key. Similarly, she saw fields of Arles where Van Gogh loitered so tellingly, and she painted *Arles*, too, with a wilderness of flowers. Again, the vision is her own and more flashing than Van Gogh's.

The spectacular bid for leadership among artists of Chicago and vicinity is completed in the second section of the two-months show at the new galleries at Mandel's by the Artists League of the Midwest.

The new show is made up of more than 100 paintings, conservative and modern, aimed at giving a cross-section of what is doing in the painters' studios in this locality. It follows the show through April of sculpture, similarly broad and comprehensive in scope. The selection of paintings, as in the case of the sculpture, has been intelligent. The challenge is the most refreshing that Chicago art has experienced since the old days when Modernism was battling its way into Chicago favor.

Eldzier Cortor, Negro artist forging rapidly to the front, exhibits the most spectacular painting that has come from his studio yet, *Southern Souvenir*. It presents two dazzling dark female nudes, one standing, the other reclining, in a jeweled landscape. Deliciously satirical is *Kinsey Report*, by Mark Turbyfill, poet. It presents a poor specimen of a naked male, all knarled and knotty, result of a searching Kinsey analysis. Anita Venier Alexander, absent from the Chicago scene of late, returns with *Mother and Child*, with the quiet fervor of her religious paintings. Lillian Fishbein's *My Father Praying*, in Jewish robe amid religious surroundings, fitted into the spirit of the recent Hebrew holidays.

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Sculpture International

[Continued from page 8]

Kratina, Laci de Gerenday, Nathaniel Kaz, Gleb Derujinsky, Adlai S. Hardin and Ivan Mestrovic.

Yet it is to the free experiments in metal that one turns for the spirit of today. Particularly intriguing to the sculptor-innovator is the discovery that mass can be implied, a form concept explored in *Spacial Rooster* by Robert J. McKnight, the grim *Five That Escaped* by Randolph W. Johnston, and *Acrobat* by William D. King who hammers, curves, and cuts thin copper sheets to give the quivering form illusion of a man standing on his hands. Sharp angles and/or curves build compositions by Bernard J. Rosenthal, Fred Dreher, Guitou Knoop, George L. K. Morris, Milton Hebal, Robert L. Rosenwald, Gwen Lux and Mary Callery; while the rough, nubbled quality of steel is used with telling effect in Juan Nickford's *Spectre* and Theodore J. Roszak's *Spectre of Kitty Hawk*. Several young talents augur well for the future, among them being Peter Abate, Leon Sitar-chuk and Peter Lipman-Wulf.

Impossible as it is to judge the sculpture of other nationals by the sporadic examples contributed to the International, a few nations have sent enough to warrant some comment. The Mexican contingent, for instance (Juan Cruz Reyes, Guillermo Ruis, José L. Ruiz, Rosa Castillo Santiago, and Francisco Zuniga) have as great common form denominator, a decorative appreciation for the stocky peasant figure. Ricardo Cipicchia of Brazil, on the other hand, offers in *A Cuica ta Roncando* a lithe figure of Spanish rather than Indian flavor.

Germany is represented by Toni Stadler and Gerhard Marcks, whose standing female is one of the more monumental realistic nudes. Abstraction and realism lend variety to French contributions from Jean Arp, Braque, Brancusi, Henri Laurens, Hubert Yencesse and Zadkine; while Italy's Gino Poidmani and Francisco Messina both reveal themselves as able realists, the former brutally literal and the latter turning toward allegory. Switzerland, with Giacometti, Herman Haller, Linck, Jakob Probst and Alexander Zschokke, offers in the work of the latter a slim portrait of a cultured intellectual, sensitive in its realism, and bearing witness to the fact—sometimes forgotten by contemporary sculptors,—that man has come a long way since he lived in caves.

The Third Sculpture International remains on free public view indoors and out at the Philadelphia Museum through September 11.

National Amateur Show

Amateur artists from Maine to California have been alerted for the outdoor show of The Society of Creative Amateur Artists to be held in Bloomfield, N. J., from May 20 to 23. Besides the exhibits of all types of fine arts and crafts, there will be art and craft demonstrations and programs of music and folk-dancing. This fair will provide a first opportunity to see what the droves of amateurs now working at various types of art are accomplishing.

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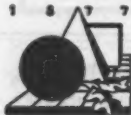
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For example, a unique experience is offered by the Mexican Art Workshop. Combining painting and art study with the experience of living in a small picturesque community—Ajijic, a primitive fishing village on Lake Chapala—the workshop also offers instruction in Spanish, field trips to art centers and crafts villages and recreational activities. Students reside in a modernized hacienda on the lake shore and have an opportunity for pleasant, stimulating social contacts with the small resident groups of international artists and writers who have settled in this charming and unspoiled spot. The school is associated with the School of Fine Arts of the University of Guadalajara and grants six university credits. It is sponsored by well known Mexican and American artists including Rufino Tamayo, Max Weber, and I. Rice Pereira. Carlos Merida acts as chief critic and lecturer. He is assisted by Ernesto Linares, as art director, and Professor Carlos Stahl as instructor and assistant director. Although instruction and practice in speaking Spanish are offered, courses are conducted in English and the only admission requirements are elementary art educations or experience in painting. Only 20 students can be admitted. The cost of \$275 covers all expenses except transportation from the United States. After the session is over, residence and tuition for students who wish to spend more time in Ajijic can be arranged for \$35 weekly. (July 10-August 15. Contact Mrs. Irma S. Jonas (238 East 23 St., New York 10.)

Students who would rather head North can find what they are looking for at the Burnley School of Art and Design on cool Puget Sound in Seattle. The fine arts are taken care of by Lucy Atkinson, Jacob Elshin (first award winner in the Northwest Annual, 1948), Nikolas Damascus and Marlowe Hartung. Wellington Groves is really looking ahead in the commercial field. He has already made animated drawings for television and he will instruct his illustration and cartoon classes in this new medium. Other phases of commercial art are in the capable hands of Marlowe Hartung, Ernest Norling and David Jeffords. The school is especially proud of many of its students who have been accepted recently into the Puget Sound Group of Northwest Painters and the Northwest Watercolor Society.

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Camilo Egas will teach painting, Louis Schanker will give his famous class in cutting and printing woodblocks in color, (one of his classes had a group exhibition at the Peridot Gallery this winter) and Seymour Lipton will give one course in modeling and clay and one in carving in wood and stone.

Albert Pels offers a variety of courses this summer to everyone from beginners, who don't know a palette from a paint brush, to advanced students and professionals. Classes will be held at New Rochelle, Atlantic Beach and New York in the mornings, afternoons and evenings. (For exact days and hours at the various locations contact Janet G. Brown, 65 Central Park West.

Schools may come and schools may go, but the Art Students League goes on forever, we hope. Instructions at the Woodstock Branch will be by Arnold Blanch, Paul Fiene, Fletcher Martin, Sigmund Menkes and John Pike. Those who "like New York in June," July and August can study at the famous 57th St. building under Will Barnet, Byron Browne, George Grosz, John Groth, Bernard Klonis, Reginald Marsh, Kenneth H. Miller, M. Peter Piening, Frank J. Reilly and Harry Sternberg. Such stimulating instruction may make you forget the heat and even the humidity. (June 1st-August 26th.)

No summary of art schools would be complete without a glance at New England. "Mornings only" painting and demonstration classes, conducted by Edmund Oppenheim at the Colony School of Art in Provincetown will open July 5. This concentrated schedule is based on the idea that "under the proper tutelage a great deal of study can be accomplished during the fresh morning hours alone—at little loss to the student's vacation time."

Charles Cagle will conduct his painting classes in Arlington, between the Ball and Red Mountains on the Battencill River in Southern Vermont. Mr. Cagle provides individual instruction in painting, drawing and composition in all media plus daily criticism. An exhibition of Mr. Cagle's work will be held from June 1-30 at his studio. (June 27-Sept. 3)

Robert G. Tompkins, director of the Art Students Club of New York and Interlaken New Jersey, will have a special Cape Cod class in landscape painting. The class is for both beginners and advanced students and will be conducted at the Highland House Hotel at North Truro. This is another opportunity to combine a vacation in a charming spot with rewarding lessons in outdoor painting.

Aaron Berkman, painter and author of the recent book *Art and Space*, is organizing a summer art school in East Gloucester, Mass. Students will work out of doors with periodic group criticism at the studio. Further information is available from Mr. Berkman at 17 E. 87th St., New York City.

The School of Modern Painting at Miller Hill Road in Provincetown places emphasis upon "creative, contemporary art." Instruction is by the well-known author (*Understanding Modern Art* and others) and painter Morris Davidson. Further information can be obtained from Mr. Davidson at 65 W. 56th St., New York City.—P. L.

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Annual Dinner Talk on American Art Week

These are moments of joy to again be with all fellow believers in and workers for the cause of American Art Week. In view of all the fine work preceding this dinner tonight, the privilege has special deep meaning to me to now have the honor of presenting the awards for the 1948 achievements.

While examining your records I have reflected much on the practice of awarding prizes. Going backstage, when our National Secretary, Mr. Conrow, lugged your precious packages from the Carnegie Hall receiving room to his studio where together we struggled with string and wrappings to lay them out on the long table, making ready for the jury, we both sat down quite breathless. The jury too were very humble in the presence of all that exhibition of belief, of voluntary service, of organization, thought, planning, real work.

There was the proof that influence gets itself a body, substance to hold it. There were the products of continuous energy that human experience contributes to. These were events, all made of that same energy but organized differently and with survival value because of the cultivation given them. You witnessed exhibition of some of this before dinner in those record books put on display in the reception room.

With awards, it is not just a sordid getting of them, a flattery from the teeth out, or giving our doors a coat of red paint to tell that we are artists, or wearing badges to say we are great, but it is a visible ceremony for the desire to excel, for goals set and reached, reminders of achievements gained that in turn nourish esteem.

Through the generosity of donors of works of art our League can proudly present these prizes over a wide range. Decisions of the jury were based on the following points: and in all that follows there is no special significance in the order named. 1. Beauty of presentation; 2. constructive ideas and originality; 3. inspirational value to local visual arts; 4. recording of art activities throughout the state; 5. simplification of presentation; 6. ability, initiative and intelligence of program; 7. tenacity; 8. orderly classification of material.

ARIZONA: Awarded *Water Color* by Gordon Grant. Chapter Chr. Mrs. Garnet Davy Grosse, Scottsdale.

CALIFORNIA: Awarded *Etching* by Reynold H. Weidenaar. Chapter Chr. M. F. Tillotson, Long Branch.

NEW JERSEY: Awarded *Textile* by

Florence Lloyd Hohman. Chapter Chr. Mrs. Harold Pond, E. Orange.

PENNSYLVANIA: Awarded *Oil* by Bertus Pietersz. Chapter Chr. Kathryn Lohr, Johnstown.

KANSAS CITY: Awarded *Print* by Wilford S. Conrow. City Chr. Louis Berbach.

LOUISIANA: Awarded *Water Color* by Fernando M. Menserate. Chapter Chr. Jay R. Broussard, Baton Rouge.

MAINE: Awarded *Print* by Wilford S. Conrow. Chapter Chr. Roger Deering, Portland.

TEXAS: Awarded *Print* by Wilford S. Conrow. Chapter Chr. Miss A. M. Carpenter, Hardin Simmons Univ., Abilene.

Special Commendation Red Ribbon Award

IOWA: Chapter Chr. Mrs. Louis Anderson, St. Dodge.

KANSAS: A.A.W. Dir. Drew Dobash, Hays.

NORTH CAROLINA: Special reference to A.A.W. Dir. James Burrus, Rutherford College.

Recognition—H. M. Blue Ribbon Award
Prof. Gordon Gilkey, Oregon State College, Corvallis.

Mrs. William S. Martel, Dayton, Ohio.
Mrs. Marie Schmidt, Leesburg, Va.
Mrs. Fred Waas, Jacksonville, Fla.

Individuals who have done outstanding work—Gold Pin Award

Mrs. Edna Coll, Santurce, Puerto Rico.

Miss Kathryn Lohr, Johnstown, Pa.
Mr. Paul Whitener, Hickory, N. C.
All Chapter Chairmen of their States.

A Deep Feeling of Encouragement goes to

THE MISSOURIANS: Fred Dreher, St. Louis.

TENNESSEE: Mrs. Wray Williams, Memphis.

VERMONT: Mrs. Chester Way and Mrs. Burleigh Smalley, Jr., Middlebury.

May I mention here a great appreciation of the activities of the General Federation of Women's Clubs.

In a *Special Contest* conducted by Kappa Pi, Honorary Art Fraternity, Miss Betsy Berry Jones, with her essay on "How We Celebrated American Art Week," won for her Rho chapter at the Mississippi State College for Women in Columbus—*Gravure* by Albert T. Reid.

Jury of Awards

(Elected by the Nat'l Executive Committee)

Mr. Edgar Malin Craven.

Mr. A. F. Brinkerhoff.
Mr. Wilford S. Conrow.
Mrs. Helen Gapen Oehler (ex-officio).

The real battle now is not winning our spurs but in keeping them bright and shining. Let us harness Pegasus to the lumber wagon of our daily labors, going forth with all we have to work with, adding new members, new states, new Regional Chapters to this American Artists' Professional League, reviving and strengthening old ones, securing needed leaders for the cause for the highest level of American Art Week, 1949.

Good luck to you as we change shifts to what achievements have been recognized tonight to using them all toward our successful coming New Year.

HELEN GAPEN OEHLER,
National Director, American Art Week.

Can't Think of Everything

When dead-line for these columns is stepped up a couple of days, we try to do our best. But in our hurry, sometimes important things escape us. Like, for instance, when recounting the unbelievable goings on of the art groups in Florida, we omitted, quite unintentionally, two very important ones. There is St. Petersburg where the Art Club has a membership of 250, of whom 230 are practicing artists. This Club is reputed to be the largest in Florida.

Also we missed the Norton Gallery of Art in West Palm Beach, which we had hoped to visit on our recent trip to Florida, particularly as several years ago it was arranged for us to come to the Norton as a teacher. These plans were interrupted by the war. So we had a personal interest in Norton and it is inexplicable how we missed mentioning it. We apologize to everyone, all around.

"Telegram on Salina Murals"

Thus was captioned a telegram to Editor Boswell and he in a spirit of fairness ran it on page 5 in the issue of May 1st. Since this message fired a lot of four and five syllable adjectives at your humble reporter, it obviously is up to him to reply. In this case he was a reporter, trying to be ex-parte, though he must acknowledge he did play down the counter-attack from Kansas.

This was a bit difficult for your reporter is first and last a Kansan. He maintains his residence there, and when those murals were brought to his attention by several indignant members of the Kansas Society and several prominent artists, they offended him as they did the people back home.

That we may not be accused of using our columns for "petulant and vitriolic attacks," we simply direct you to sources where you may inform yourselves. And since Mr. Black, the author of the telegram brings Artists Equity into it, let us suggest that you write to Hon. George A. Dondero, House Office Building, Washington, and request the Congressman to send you a copy of his speech he made on the floor of the House on March 25th. Don't take our word for it and don't let anyone misinform you. Write and get this speech. It will cost you nothing.

There is a growing feeling against

the idea that because some one has a flair for painting he is privileged to adorn public walls. The portly and crafty Mexican, Rivera, tried that in Rockefeller Center, and here the same kind of do-gooders raised a great ruckus when they were pulled down. But the public sided with the Rockefeller and the Mexican was thwarted in his attempt to slip in a little boost for Stalin.

Out in Salina they declare that they cannot be dissuaded from the conviction that the purpose of the Communist propagandists in our country are admirably served by work such as these, for Russia can then point to such pictorial representations as quite authentic, appearing as they do on the walls of Government buildings.

Thus Uncle Joe Stalin's minions, they insist, may be able to show how these benighted serfs of capitalism are living in squalor in tumble-down buildings amidst poverty and ruin. Salina can show you unbelievable homes and the people of Salina and surrounding country driving around in more cars than may be seen in half of all Russia, and ever so much finer.

Now there is an attempt being made to capitalize on this refusal to permit the hanging of those murals which the Kansas people indignantly claim are derogatory. This includes a campaign to move them to Hutchinson. This thriving and attractive city is in Reno County, and if you were out there at this time you'd likely be hearing the huge combines as they cut their ways through the golden fields of wheat, quite close to the center of the greatest wheat section of the world.

Beautiful homes, beautiful cars, beautiful golf courses, happy people. It is doubtful if they care to be slandered and their country defamed any more than their neighbors, some sixty miles away, across the most fertile fields in the world—ALBERT T. REID.

Forms and Fetishes

Francis Foster turns to any material to express his ideas in form, as the exhibition of his work at the Artists Gallery clearly shows. An American, born in Paris and raised in Kansas, the work has a distinct and surprising primitivism. "Like a tribal family," someone described his series of small fetishes and constructions, sometimes of wood and bits of glass colored with earthy pigment and sometimes cut into animal shapes from one piece of sheet-tin. (See reproduction on page 16.)

Foster has never found the time nor the material for sculpture, but even his drawings, watercolors and collages tend that way. They are all formations, three dimensional in feeling, sculptural in terms of light and space. In the collages, which are seldom touched except to place cut-out shapes on paper, the spatial arrangements are atmospheric and denote distance. The watercolors are mostly crystalline, overlapping fragments, like a shaken kaleidoscope, in limited color harmonies. One looks for interesting developments as time goes on from these deeply personal idioms which also have the timelessness of ancient form. (Until May 27.)—M. L.



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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Art Institute To May 27: Annual May Show.

ALBANY, N. Y.
Institute of Art To June 5: Artists of Upper Hudson Annual.

ANDOVER, MASS.
Addison Gallery To May 30: Art from Andover Attics.

ATHENS, GA.
Museum of Art To May 25: James N. Rosenberg.

ATLANTA, GA.
The Gallery May: Paintings of Sports; Garden Sculpture.

BALTIMORE, MD.
Museum of Art To May 29: Indonesian Art; To June 1: French Prints.

Boston, Mass.
Walters Gallery May: European Silver from Maryland Collections.

Boston, Mass.
Belvedere Gallery May: Drawings, Paintings, Sculpture.

Boston, Mass.
Margaret Brown Gallery May 16-June 4: Morris Graves, Mark Tobey.

Copley Society May 23-June 3:
Paintings by Roy Morse.

Doll & Richards May:
Contemporary American Paintings.

Holman's Print Shop May:
Fine Prints, Old Maps, Americana.

Institute of Contemporary Art To May 28:
New England Painting & Sculpture.

Museum of Fine Arts To May 20:
Pompeian Art from Louvre.

Vose Galleries To May 28:
Frank Fitting Smith.

BUFFALO, N. Y.
Albright Gallery May: Portraits by Augustus John.

CAMBRIDGE, MASS.
Fogg Museum May: Matisse Drawings; 18th Century England.

CHICAGO, ILL.
Art Institute To June 19: "From Colony to Nation."

Associated American Artists May:
Gladys Robinson.

Chicago Galleries Association May:
Mark Coomer; Derk Smit.

Gallery Studio To May 27:
Stanley William Hayter.

Palmer House To May 22:
Ruth Van Sickle Ford.

Public Library Mar.:
Gladys Rogers Brophill; Leah Balsham.

CINCINNATI, OHIO
Art Museum May: Ohio Printmakers; Print Collection.

Taft Museum May:
Makers of Cincinnati.

CLEARWATER, FLA.
Art Museum May: Florida Gulf Coast Group.

CLEVELAND, OHIO
Museum of Art To June 12: Cleveland Artists & Craftsmen.

CLIFTON, N. J.
Willow Tree Gallery To June 15: Black, Gibbons, Gold, Lorne.

COLORADO SPRINGS, COLO.
Fine Arts Center May: American Painting in Our Century, Loan.

COLUMBUS, OHIO
Fine Arts Gallery May: Columbus Art League Annual.

DALLAS, TEX.
Museum Fine Arts To May 29: Dallas Allied Arts Annual.

DAVENPORT, IOWA
Municipal Art Gallery To May 29: Modern Art in Advertising.

DAYTON, OHIO
Art Institute May: The Railroads in Painting.

DETROIT, MICH.
Institute of Arts To May 29: Artists of San Francisco.

EUGENE, ORE.
Univ. of Oregon To May 22: 300 Years of American Sculpture.

HARTFORD, CONN.
Wadsworth Atheneum May: 21 Years of Museum Collecting.

INDIANAPOLIS, IND.
Herron Institute To June 5: Indiana Artists Annual.

KANSAS CITY, MO.
Nelson Gallery May: Reproductions, Navajo Indian Sand Paintings.

LOS ANGELES, CALIF.
County Museum May: Modern French and American Painting.

Cowie Galleries To May 21:
George Picken.

Esther's Alley Gallery May:
Contemporary Painting.

Hatfield Galleries May:
Modern French & American Artists.

Stendahl Galleries May:
Ancient

American & Modern French Art.
Taylor Galleries To May 28: Angela Enters.

Vigevano Galleries May:
Contemporary American Painting.

Webb Galleries May:
Oswald Imperial; To June 4: Ira S. Black.

LOUISVILLE, KY.
Speed Museum To May 29: American Oils and Watercolors.

MANCHESTER, N. H.
Currier Gallery To May 22: Polish Manual Arts; May: Books.

MINNEAPOLIS, MINN.
Institute of Arts May: 20th Century American Watercolors.

Walker Art Center To May 29:
Max Weber Retrospective.

MONTCLAIR, N. J.
Art Museum To May 29: Japanese Prints; Students Work.

MOUNT VERNON, N. Y.
Studio Club Galleries To June 21: Contemporary Americans.

NEW HAVEN, CONN.
Yale Art Gallery To May 22: Modern Design.

NEW ORLEANS, LA.
Arts & Crafts Gallery To May 21: Mary Jean Brinkhurst.

Delgado Museum To May 22:
Paintings by John Sloan.

NEWARK, N. J.
Academy of Arts To May 30: Grace A. and Percy F. Albee.

Newark Museum May:
The Tibetan Collection.

NORFOLK, VA.
Museum of Arts To May 22: Painting & Sculpture, IBM Loan Show.

OVERLIN, OHIO
Allen Museum May: American & European Costumes & Textiles.

OKLAHOMA CITY, OKLA.
Art Center May: Winslow Homer; Eastman Johnson.

OMAHA, NEB.
Joslyn Museum To June 5: Central States Graphic Arts Annual.

PASADENA, CALIF.
Art Institute To June 5: Architectural Exhibition.

PHILADELPHIA, PA.
Art Alliance To May 29: Sculpture, York Fischer & Stephen Lewis.

De Braux Gallery May:
Jacques Thiebaud.

Museum of Art To Sept. 11:
International Exhibition of Sculpture.

Plastic Club To June 8:
Rotary Show.

Print Club To May 26:
Rouault Prints from "Miserere et Guerre".

Woodmere Gallery To May 22:
Paintings & Sculpture Annual.

PITTSBURGH, PA.
Arts & Crafts Center To June 7: Richards Ruben; Claude Jensen.

Carnegie Institute May 19-June 26:
Lithographs by Benton Spruance.

PITTSFIELD, MASS.
Berkshire Museum May: Mary Elizabeth Nicholls.

PORTLAND, ME.
Sweat Museum To May 22: Richard V. Ellery.

PORTLAND, ORE.
Art Museum May: Swiss Collection of Paul Klee.

PROVIDENCE, R. I.
Art Club To May 22: Edna A. Martin; Marion Nicholl Rawson.

Museum of Art To May 24:
Painting Toward Architecture.

RALEIGH, N. C.
State Art Gallery May 22-June 8: Matheo & Stanislaw Nowicki.

ROCHESTER, N. Y.
Memorial Art Gallery To June 5: Finger-Lakes Annual Show.

SACRAMENTO, CALIF.
Crocker Gallery May: Kingsley Art Club Annual; Old Masters.

Calif. State Library May:
Print Club of Philadelphia.

ST. LOUIS, MO.
City Art Museum To June 5: Chinese Wood Block Prints.

SAN FRANCISCO, CALIF.
City of Paris May: Millard Sheets & Martinez Serigraphs.

Labaudt Gallery To May 29:
Dorothy Bradbury; Helen Steinau.

Legion of Honor May:
Illusionism & Trompe l'Oeil.

Museum of Art To May 29:
30 Years of Painting by Max Ernst.

Raymond & Raymond May:
Dr. Simon D. Ehrlich.

SANTA FE, N. M.
Modern Art Gallery May: Contemporary Paintings and Sculpture.

Art Museum May:
Rocena Jopling; Pansy Stockton; Eva Springer.

SIOUX CITY, IOWA
Art Center May: Iowa May Show.

SYRACUSE, N. Y.
Museum Fine Arts To June 5: Central New York Art Festival.

TERRE HAUTE, IND.
Swope Gallery May: Artists of Wabash Valley, Annual.

TORONTO, CANADA
Art Gallery To May 29: Rosenwald Collection Prints, Drawings.

TULSA, OKLA.
Philbrook Art Center To July 3: National Indian Painting Annual.

WASHINGTON, D. C.
Library of Congress To Aug. 1: National Exhibition of Prints.

National Gallery To June 19:
Early Italian Engraving.

Pan American Union May:
Nemecio Antunes.

Phillips Gallery May:
Paintings by Grandma Moses.

Public Library May:
National League of American Pen Women.

Smithsonian Institution May:
Watercolor Club Annual.

Watkins Gallery To June 10:
Work by Students of American Univ.

WILMINGTON, DEL.
Art Center To May 29: Delacore Watercolor Show.

WORCESTER, MASS.
Art Museum To June 5: Christian Gullager.

NEW YORK CITY

A. C. A. Gallery (63E57) May 16-30:
Photography Group.

A-D Gallery (130W46) To June 30:
Book Jacket Designs.

Allison Gallery (33E57) May:
George Bellows.

America House (485 Mad.) To May 25:
Plastics Exhibition.

American British Art Center (44W 56) To May 21:
E. E. Cummings.

Architectural League (115E40) To May 20:
Bas-Reliefs Annual Show.

Argent Galleries (42W57) May 16-28:
The Connecticut Group; Longfield Smith.

Artists Gallery (61E57) To May 27:
Francis Foster; Conrad Slade.

Asia Institute (7E70) To May 30:
May Mott Smith; Gouaches.

Associated American Artists (711 Fifth) To May 26:
Four Seasons.

Babcock Galleries (38E57) To May 27:
Robert Hallowell.

Barbizon-Plaza Art Galleries (101 W58) May:
Salarrue.

Barzanaky Galleries (664 Mad.) May:
Gallery Members Show.

Batsford Gallery (122E55) To May 30:
Jean Spencer.

Belmont Galleries (26E55) May:
Color-Music Paintings by Belmont.

Binet Gallery (67E57) May:
Graphic Work by Jacques Villon.

Brooklyn Museum (E. Pkwy.) To May 22:
National Print Annual; To Sept. 11: South American Colonial Art.

Brown Gallery (2W46) May 23-June 3:
Sculpture Sculpture.

Buchholz Gallery (32E57) To May 28:
Leger, Matisse, Miro, Moore.

Charles-Fourth Gallery (51 Chas.) To May 20:
Jim Morris.

Chinese Gallery (38E57) May:
Gallery Group Show.

Cloisters (Port Tryon Pk.) May:
"Nine Heroes" Tapestries.

Contemporary Arts (106E57) To May 27:
Albert Kostin.

Dellus (116E57) May:
Old & Modern Masters, Paintings & Drawings.

Demotte Gallery (30E51) May:
Paintings by Aranao.

Downtown Gallery (32E51) May:
Teen-agers; To May 21: Arthur Dove.

Durand-Ruel (12E57) May:
French and American Paintings.

Durlacher (11E57) To May 28:
Jewelry by Millicent Rogers; Recent Contemporary Drawings.

Egan Gallery (63E57) May:
Reuben Nakian, Sculpture.

8th St. Gallery (33W8) May 23-June 6:
Gotham Painters.

Emmerik Gallery (662 Lex.) May:
Watercolors & Drawings, 19th & 20th Centuries.

Feigl Gallery (601 Mad.) To May 25:
Bruno Krauskopf.

Ferarril (63E57) To May 21:
Nuro; May 16-28: Agnes Potter Louvie; May 23-June 6: John Loddie.

French Embassy (934 Fifth) To June 5:
Illustrated Books.

Friedman Gallery (20E49) May:
Joe Kaufman.

Gallery Fifty-Six (128E56) May:
Modern Prefab Furniture.

Garret Gallery (47E12) May:
Group Show.

Grand Central Gallery (55E57) To May 21:
Channing Hare.

Grolier Club (47E60) May:
Carl Purinton Rollins.

Haitian Art Center (937 Third) To May 27:
Obin.

Hugo Gallery (26E55) To June 15:
Christian Brard.

Janis Gallery (15E57) May 16-June 11:
Post-Mondrian Painters.

Jewish Museum (Fifth at 92) To

May 22:
Isaac Lichtenstein; To June 6: Moshe Matusovsky.

Kennedy Galleries (785 Fifth) May:
Victoria Hutson Huntley.

Kleemann Galleries (65E57) May:
Mexican Painters.

Knoodler (14E57) To May 24:
Pierre Grimm.

Kraushaar Galleries (32E57) From May 23:
American Artists.

Laurel Gallery (108E57) To May 28:
Narc Talent.

Levitt Gallery (16W57) May:
Gallery Group.

Julien Levy (42E57) Closed.

Luyber Galleries (112E57) To May 23:
Emilio Sanchez.

Macbeth Gallery (11E57) May:
Contemporary Oils & Watercolors.

Marque Gallery (16W57) To May 21:
Dwight Marfield.

Matison Gallery (41E57) To May 21:
Miro; May 24-June 18: Group.

Metropolitan Museum (Fifth at 82) May:
Classical Contribution to Western Civilization.

Midtown Gallery (605 Mad.) To May 21:
Isabel Bishop.

Milch Galleries (55E57) To May 21:
Arthur Schiedler Group; May: American Paintings.

Morgan Library (29E36) To June 23:
First Quarter Century.

Morton Galleries (117W58) May:
Group Exhibition.

Museum City New York (Fifth at 103) To Sept. 30:
"Three Rivers".

Museum Modern Art (11W53) To June 12:
Georges Braque; To July 27: New Acquisitions.

Museum Non-Objective Painting (1071 Fifth) To May 29:
Group Show, Americans.

National Academy (1083 Fifth) To May 26:
National Association of Women Artists Annual.

National Arts Club (11 Gramercy Pk.) To Sept. 15:
Members Show.

New Art Circle (41E47) To May 28:
P. Litvinovsky.

New York Circulating Library of Paintings (51E57) May:
Contemporary and Old Masters.

New York Historical Society (Cent. Pk. W. at 77) From May 28:
Recent Accessions.

Newhouse Gallery (15E57) May:
Fine Old Masters.

Newton Gallery (11E57) To June 1:
Old Masters.

Niveau Gallery (63E57) May:
Dufy.

Norheim Gallery (Bklyn.) May:
Painting by Students.

Norlart Gallery (50W56) To May 27:
Maxine Picard, Sculpture.

Old Print Shop (150 Lex.) May:
American Prints.

Parsons Gallery (15E57) To May 28:
Adeline Kent, Sculpture.

Passedoit Gallery (121E57) To May 21:
Lucien Day; From May 24: Vladimir Boberman, Gouaches.

Pen & Brush Club (16E10) May:
Members Watercolor Exhibition.

Peridot Gallery (6E12) To May 21:
Leonard Nelson.

Perls Galleries (32E58) To May 28:
The Season in Review.

Pinacotheca (40E68) To May 31:
Lea Smith.

Portraits Inc. (460 Park) May:
Portraits Group.

Ramer Art School Gallery (213 Fourth) May:
Group Exhibition.

Rehn Gallery (683 Fifth) To May 21:
Robert Roche.

RoKo Gallery (51 Greenwich) To May 28:
Josef Pressner.

Salmagundi Club (47 Fifth) To May 21:
Oil Paintings & Prints.

Salpeter Gallery (36W56) To May 28:
Emily Frank.

Bertha Schaefer (32E57) May 16-June 4:
Watercolors.

Schaefer Galleries (52E58) To May 29:
Drawings Exhibition.

Schultheis Galleries (15 Maiden Lane) May:
Old Masters.

Sculptors Gallery (4W8) May:
Group Exhibition.

Seligmann Gallery (5E57) To May 21:
The Printmaker; May: F. Carlton Ball, Ceramics.

Serigraph Galleries (38W57) To Sept. 16:
A Decade of Serigraphs.

E. & A. Silberman Galleries, Inc. (32E57) May:
Old Masters.

Society of Illustrators (128E69) To June 1:
Marcel Vertes.

Society for Advancement of Judaism (15W86) To May 28:
Charles Schleis, Wood Sculpture.

Steuben Gallery (718 Fifth) May:
New Designs in Glass.

Van Diemen-Lillienfeld (21E57) To May 27:
Wallace Bassford.

Village Art Center (224 Waverly) To May 28:
W. W. Ireland; Group.

Weyhe Gallery (794 Lex.) To June 8:
Esther East.

William Gallery (32E57) To May 21:
Douglas Lockwood.

Young Gallery (15E57) May:
Old and Modern Paintings.

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